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THE

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for the

Violin

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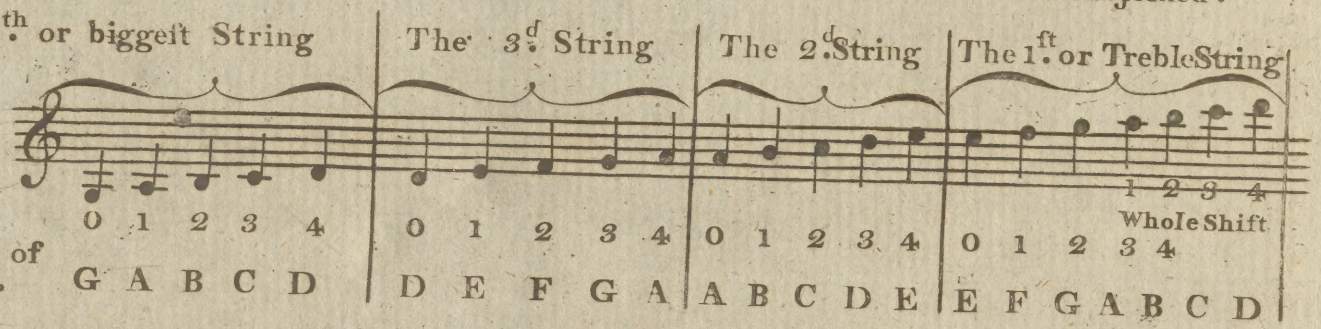
NEW INSTRUCTIONS
FOR THE
VIOLIN.

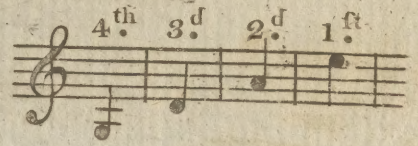
The firſt thing to be learned is the Scale of the Gamut as it is hear ſubjoined.



Next it will be requiſite for the Learner to get the names of theſe Notes by heart, that he may be able to know and tell their proper names readily whenever he ſhall ſee them in any place tune or leſſon whatſoever.

The next thing to be learned is the method of tuneing the Violin, which muſt be by fifths, in the following manner The fourth or biggeſt String open will be G. commonly called lower G. becauſe it is the loweſt note on the Fiddle the third String open will be D. the ſecond String open will be A, and the firſt String open will be E, as for

Example.



But if you cannot put your Violin in tune by help of the former directions do it thus meaſure out the ſeventh line from the Nut which is drawn acroſs the Strings in the enſuing Examle and draw with a little Ink a line over the Finger board at the ſame diſtance from the Nut as that line having done thus ſcrew up the Treble String to as high a pitch as it can moderately bear then put your little Finger on the aforementioned mark on the ſecond ſtring and cauſe that to make the ſame ſound as the Treble String doth when it is open; afterwards put your little Finger on the ſame mark on the third ſtring and cauſe that to have the ſame ſound as the ſecond String when open laſtly obſerve the ſame method with the fourth ſtring.

Directions how to Play off the ſeveral Notes mark'd in the Gamut.

Hold the Violin with your left hand about half an inch from the bottom of its head which is generally termed the Nut, and let it lie between the root of your thumb and that of your fore-finger then you may proceed to the playing of all the Notes in the ſcale of the Gamut, to which purpoſe it ought to be obſerved that there are five notes appertaining to the fourth or biggeſt ſtring Viz: G. A. B. C. and D. now G is to be played open. A muſt be ſtopt with the fore-finger of your left hand almoſt at the diſtance of an inch from the Nut. B with your ſecond finger about half an inch from the firſt and C with your third finger cloſe to your ſecond and D with the little finger about half an inch from the third

The third ſtring hath in like manner five notes Viz D. E. F. G and. A (on the fourth of which the Cliff is commonly placed) D is played open. E is to be ſtopt with your fore-finger about

NB the Note mark'd D upon the 4th. String, A upon the 3^{d}. and E upon the 2^{d}. in the Gamut, are to be play'd with the little or fourth Finger which makes a Uniſon to the open Note upon the next String, and in ſome paſſages is found to be more equal in tune to the other Notes than playing the open String.

an inch from the Nut: F with your ſecond finger cloſe to the firſt G with your third finger three quarters of an inch from the ſecond, and A with the little finger about half an inch from the third.

The ſecond String hath alſo five Notes Viz A, B, C, D and, E now A muſt be played open B is to be ſtopt with your fore-finger about an inch from the Nut C with your ſecond finger cloſe to the firſt D with your third finger about three quarters of an inch from the ſecond and E with the little finger about half an inch from the third.

The firſt or Treble String hath five Notes uſually appropriated thereto, Viz: E, F, G, A, and B. play E open ſtop F with your fore-finger very near the Nut, G with your ſecond finger about three quarters of an inch from the firſt. A with your third finger at the ſame diſ-tance from the ſecond. laſtly you muſt ſtop B with your little finger half an inch from the third: but to improve the learner we have added two notes more which require the whole ſhift to do which you muſt ſhift your hand and ſtop A with the firſt finger inſtead of the third B with the ſecond half an inch from the firſt, C with the third cloſe to the ſecond, and D half an inch from the third: it will be neceſſary likewiſe to take notice that all the Notes on the firſt or Treble String (except E) are termed in Alt for diſtinction ſake. And that the firſt Note of every String muſt be drawn with a down Bow.

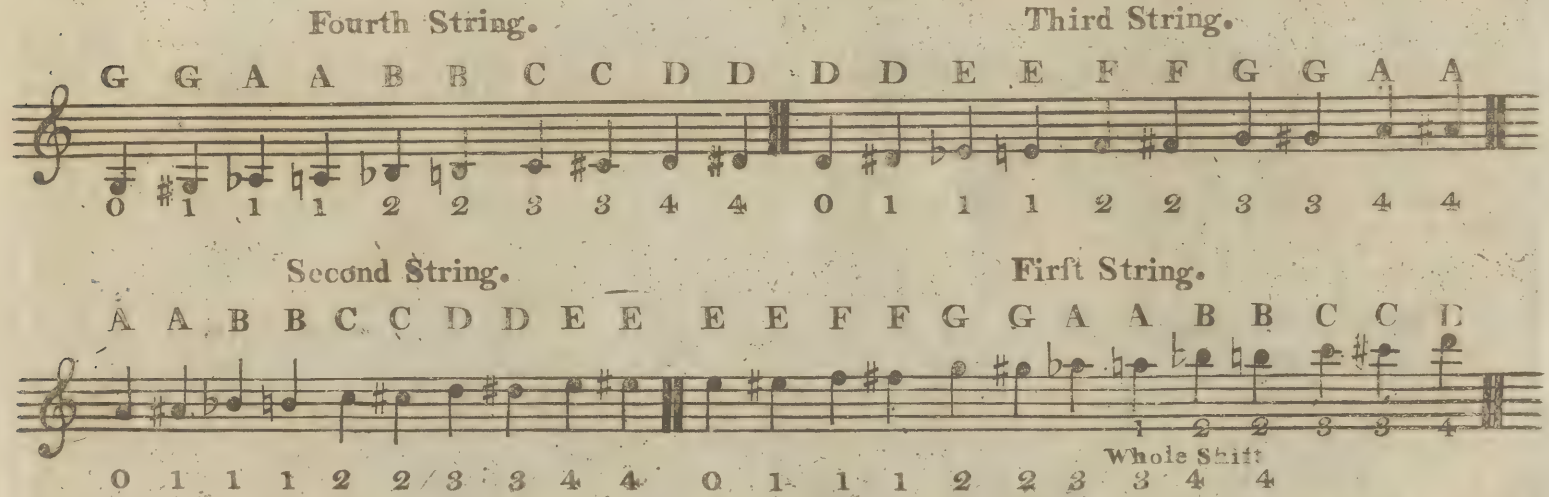
Of Flats and Sharps

Whereas the greater part of the Notes in the Gamut are divided by half Notes commonly called Flats and Sharps the former whereof are marked thus (♭) the other thus (#) there is another mark that you will often meet with called a Natural which is marked thus (♮) and ſignifies the taking off the Flat or Sharp and cauſing it to have its natural tone.

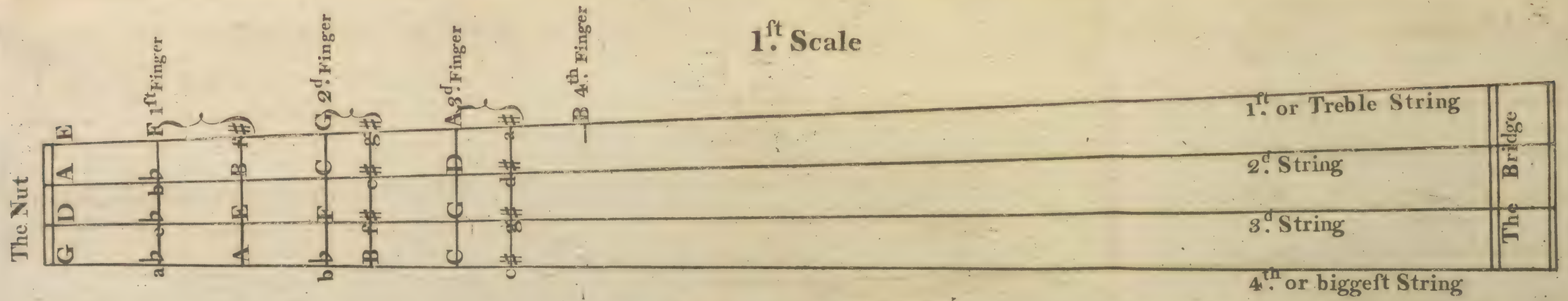
It may not be amiſs to ſubjoin the whole Scale of the Gamut aſcending wherein all theſe half Notes are delineated and at the ſame time to ſhew with what fingers they are

to be ſtopt, where the cypher 0 is ſet underneath any Note it ſignifies that ſuch a Note muſt be played open the figure 1 is the firſt finger the figure 2 is the ſecond, the figure 3 is the third and the figure 4 is the little finger: but wherefoever you find a figure placed under a Note and the ſame figure under the next it denotes that the ſame finger muſt be ſtopt about half an inch farther than it was before.

A compleat Scale up to what is called the ſecond order or whole Shift; with all the Natural Notes, Flats, and Sharps, as they aſcend to D. in Alt.

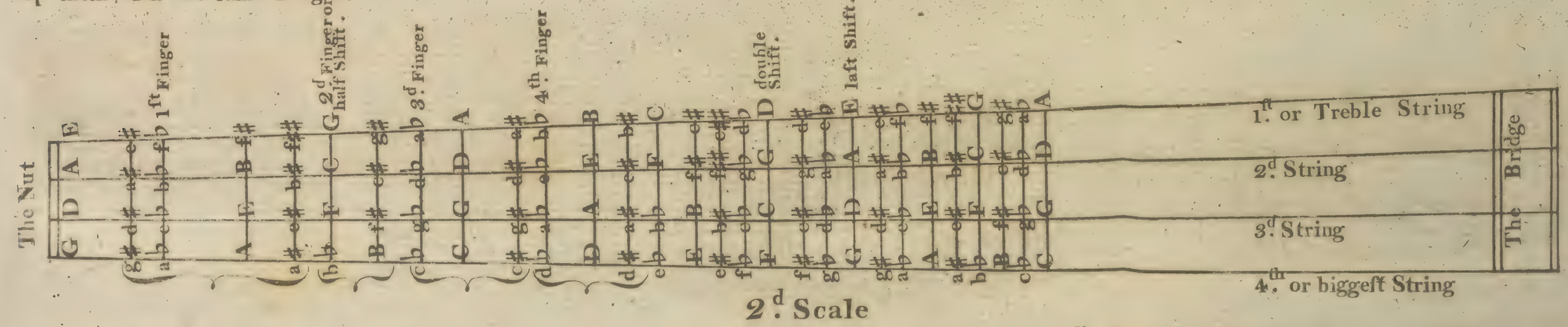


If you cannot readily attain to ſtop in tune you may then have recourſe to the enſuin Example wherein the Strings of the Violin are repreſented and divided into ſeveral Frets and is to be done as follows.



Rules for Shifting

When you are acquainted with the manner of Stopping according to the firſt Scale you may proceed to the following, which directs you to ſtop in all the Shifts, for Example; the firſt Shift which is called the half Shift, is upon the 5.th line, the whole Shift is upon the 8.th line, the double Shift is on the 17.th line, and the laſt Shift is on the 20.th line. NB: in Shifting you muſt put your firſt Finger on that line or Note where the Shift is to be done, and then move the whole hand higher accordingly: alſo that as G♯, and A♭, or A♯, and B♭. or D♯, and E♭, &c. are not the ſame Notes you muſt not ſtop them with the ſame Finger.



An explanation of the Finger Board.

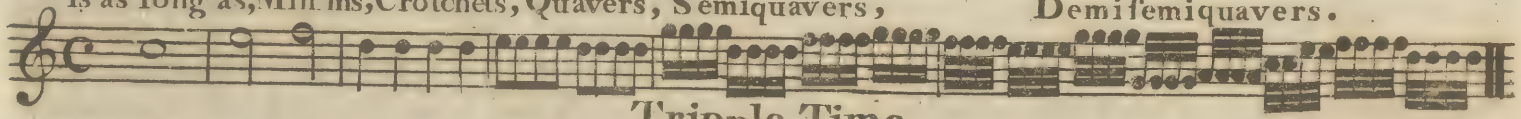
Let the length of your Strings between the Nut and the Bridge be the ſame as in the example. which you may eaſily do by removing the Bridge a little forwarder or back-warder as occaſion may require. then with a pair of Compaſſes mark out the line either with Ink or bits of paper paſted on the neck of your Violin at the ſame diſtance as in the example thus you will eaſily diſcern every Note. and with a little practice learn how to ſtop in tune to a very great nicety.

Of Time.

There are two ſorts of Time, Common and Tripple; Common Time conſiſts of either one Semibreve, two Minims, four Crotchets, eight Quavers, ſixteen Semiquavers or thirty-two Demiſemiquavers in a Bar and is known by the following marks, C ¢ D $\frac{2}{4}$ the firſt, of which C denotes a ſlow movement the next ¢ a little faſter and the other two briſk and airy Movements; the firſt three of theſe characters contain each to the value of a Semibreve in a Bar which muſt be held as long as you can moderately count four, the laſt never contains more than a Minim or two Crotchets or four Quavers &c: in a Bar: this is commonly called French Time.

A Scale of the Notes in Common Time.

A Semibreve, 2 or 4 or 8 or 16 or 32
is as long as, Minims, Crotchets, Quavers, Semiquavers, Demiſemiquavers.



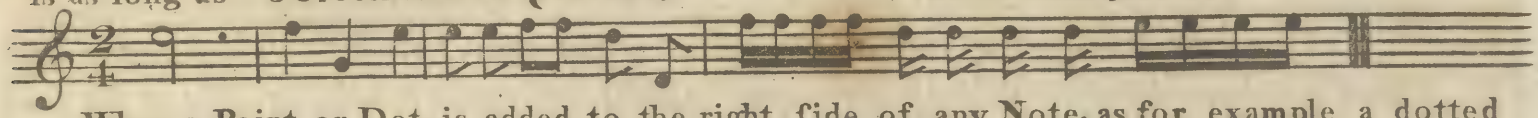
Tripple Time.

Tripple Time is known by theſe Characters, $\frac{3}{4}$ $\frac{3}{8}$ $\frac{6}{8}$ $\frac{6}{4}$ $\frac{12}{8}$ the firſt two of these Characters is Minuet Time one contains three Crotchets in a Bar, the other three Quavers, though in reality they both anſwer one end only $\frac{3}{8}$ is generally played ſomewhat quicker; the three

remaining characters are alwavs marked at the beginning of Jiggs &c: the firſt $\frac{6}{8}$ contains Six Qua_ _vers in a Bar the ſecond ſix Crotchets, and the laſt twelve Quavers; theſe characters infact anſwer one end as in the courſe of Practice the learner will diſcover a farther explanation would only lead the mind into a greater labyrinth.

A Scale of Notes in Tripple Time.

A dotted Minim is as long as 3 Crotchets, or 6 Quavers, or 12 Semiquavers,



When a Point or Dot, is added to the right ſide of any Note, as for example a dotted Semibreve thus 𝅝. ſignifies that the Note muſt be held as long as three Minims; and a dot_ _ted Minim thus 𝅗𝅥. as long as three Crotchets.

Flats, Sharps and Naturals, are three Characters of great uſe in Muſic, viz: a Flat thus ♭, being placed before any Note makes it half a Note lower than it is naturally.

A Sharp thus ♯ makes it half a Note higher than its natural tone, and a Natural thus ♮, reduces any Note that is Flat or Sharp to its primitive ſound or ſtate; for if Flats or Sharps are placed at the beginning of any Tune or Leſſon it affects every Note upon that Line or ſpace throughout the whole Tune, unleſs contradicted by a Natural.

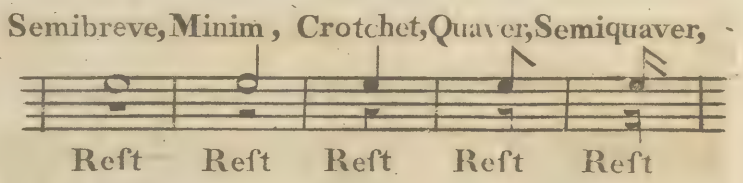
A Repeat is marked thus 𝄇 or thus 𝄆 𝄇 and ſignifies that ſuch a part of a Song or Leſ_ ſon muſt be played twice over from the places over which they are ſet.

Bars are lines drawn acroſs the five lines, thus 𝄀 A double Bar thus 𝄁 or thus 𝄆 𝄇 the firſt of which ſignifies that the Strain ends there, the laſt of theſe having two dots on each ſide denotes that the Strain muſt be played twice over. the Treble or G. Cliff is marked thus, 𝄞 A Dirict at the end of a Stave thus W ſhews the place of the firſt Note in the next Stave. A Pauſe is marked thus 𝄐 and at ſuch a mark all the Performers in a Concert ſtop ſhort a moment in

order to Join again with the greater effect and is often ſet over the finiſhing Note of a Song or Leſſon.

When you ſee these marks 𝄻 𝄼 𝄽 𝄾 which are called Reſts and underſtood by the fol-lowing Example; you are to ceaſe playing the length of time of thoſe Notes over them from which they take their names.

Example of Reſts.

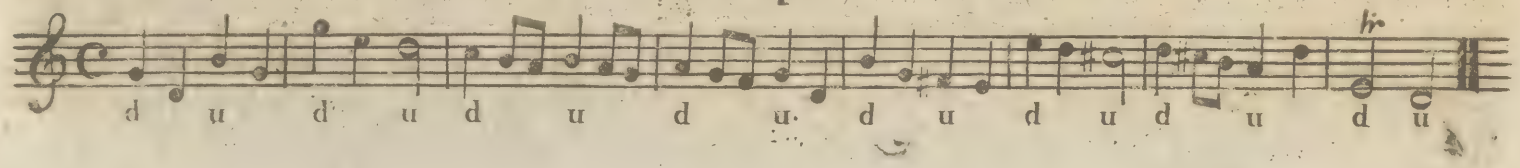


Of Beating Time.

All movements either of the body or head are bad habits which you muſt ſtrive to avoid and I wiſh you would not make any motion with your foot as I am certain a Perſon may play very well in meaſure without beating; for which purpoſe you ſhould be perfectly acquainted with diviſions of meaſures and have all the different times in your head However as the attitude of beating Time, when well executed, is graceful, and likewiſe ſome people may chuſe to be acquainted with it, I have (in order to render this work the more ac-ceptable) added ſome example and firſt of Common Time where any of theſe marks are ſet viz: 𝄴 𝄵 𝅝 or $\frac{2}{4}$ the foot muſt go down at the beginning of every bar and riſe at the middle or half of the bar, as in the following Example.

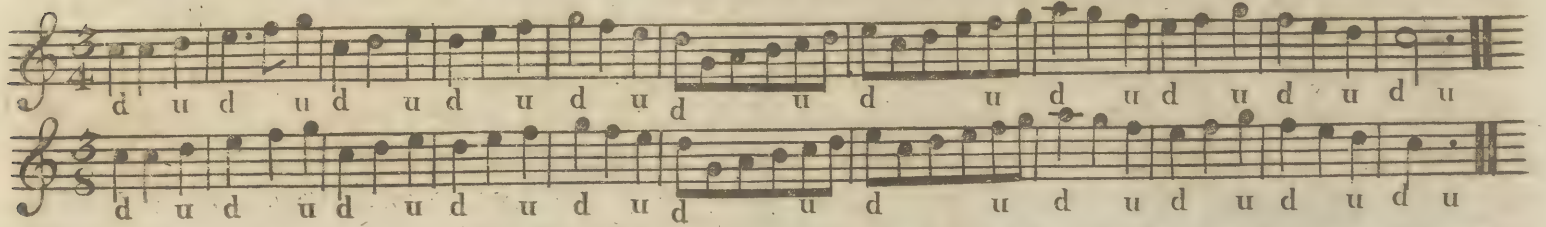
Note the letter d ſhows where it muſt go down, and the letter u where it muſt riſe.

Example



In Tripple Time, where any of theſe marks are ſet viz: $\frac{3}{4}$ and $\frac{3}{8}$ the foot muſt go down with the firſt and riſe with the third.

Examples.



The ſame rule ſerves for $\frac{9}{8}$ (which ſometimes occurs) for there the foot muſt keep down at the firſt ſix Quavers and riſe at the three laſt. where you ſee theſe marks viz: $\frac{6}{4}$ $\frac{6}{8}$ $\frac{12}{8}$ your foot muſt go down at the beginning, and riſe at the middle of the Bar, it being as Common Time, half up and half down: Obſerve in beating time the heel of your foot ſhould be kept down, to avoid making a diſagreable noiſe: the toe being ſufficient and genteeleſt for dividing the Time.

On Bowing.

The tone of the Violin principally depends on the right management of the Bow.

The Bow is to be held a ſmall diſtance from the Nut between the thumb and fingers the hair being turned inward againſt the back or outſide of the thumb. in which poſition it is to be held free and eaſy and not ſtiff: the motion is to proceed from the Joints of the wriſt and elbow in playing quick notes, and very little or none from the Joint of the ſhoulder: but in playing long notes where the Bow is drawn from one end to the other the Joint of the ſhoulder is alſo a little employed: the Bow muſt always be drawn paralld to the Bridge, which cannot be done if it is held ſtiff, and muſt be preſſ'd

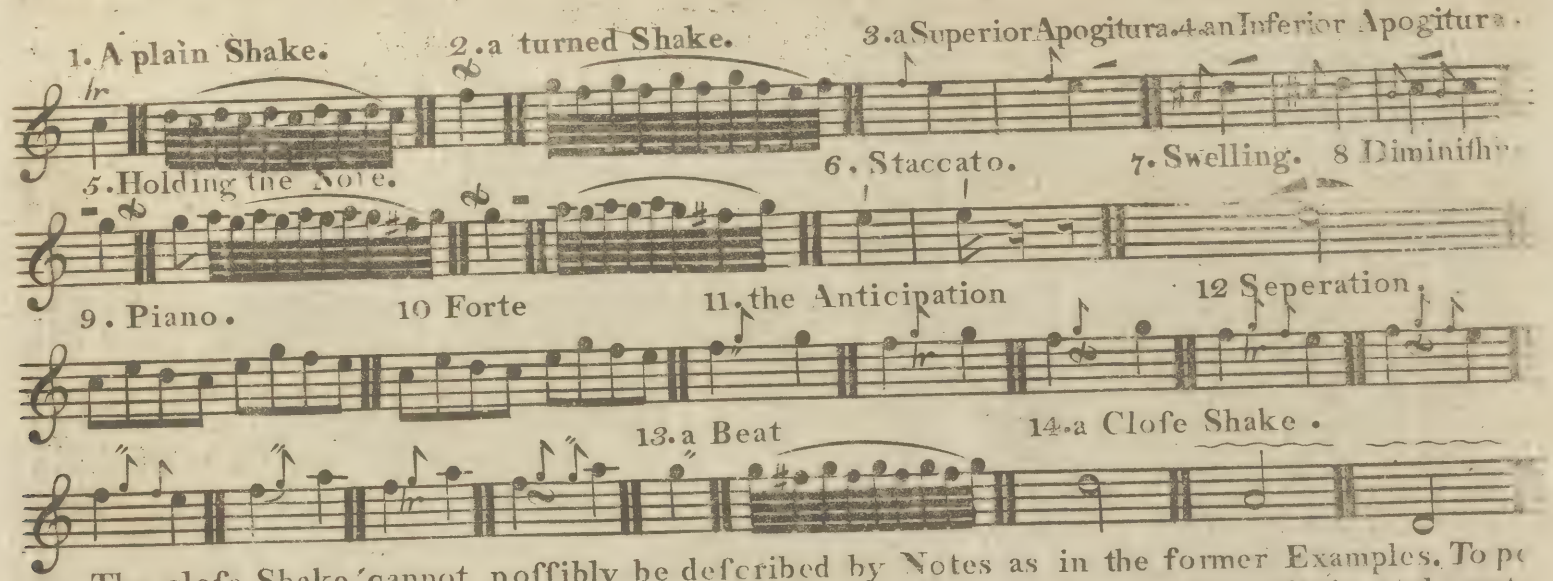
upon the ſtrings with the fore finger only, and not with the whole weight of the hand the beſt Performers are leaſt ſparing of their Bow; and make uſe of the whole of it from the point to that part of it under and beyond the fingers. In an up Bow the hand is bent a little downward from the Joint of the wriſt, when the Nut of the bow approaches the Strings, and the wriſt is immediately ſtraightened, or the hand a little bent back or upward, as ſoon as the bow is began to be drawn again.

One of the principal beauties of the Violin is the ſwelling or increaſing and ſoften-ing the ſound, which is done by preſſing the Bow upon the ſtrings with the fore-finger more or leſs. In playing all long notes the ſound ſhould be began ſoft and gradually ſwelled till the middle, and from thence gradually ſoft'ned to the end. And laſtly particular care muſt be taken to draw the Bow ſmooth and even from one end to the other without any interruption or ſtopping in the middle, for on this principally and keeping the bow always parallel with the bridge, and preſſing it only with the fore-finger upon the ſtrings with diſcretion, depends the fine tone of the Inſtrument.

Of Graces.

Graces are notes added to thoſe ſet in the Tune in order to make the melody ſmooth and pleaſing to the ear they may very properly be called the ornament or dreſs as the muſic would be naked and bare without them: the chief of which is a Shake marked thus *tr* and is made from the note or half note above, you muſt however take care to ſuit each Grace to the length of the Note, if it is a Minim to continue the Grace according to its proportion if on a Crotchet half the length of the Minim, and but very little on a Qua-ver, as being but half the length of the Crotchets: but as it would take too much room here to give a true definition of all the Graces which can be performed on the

Violin we have anexed a Table of the ornaments of Expreſſion neceſſary to the playing in good taſte and are as follows. Viz:

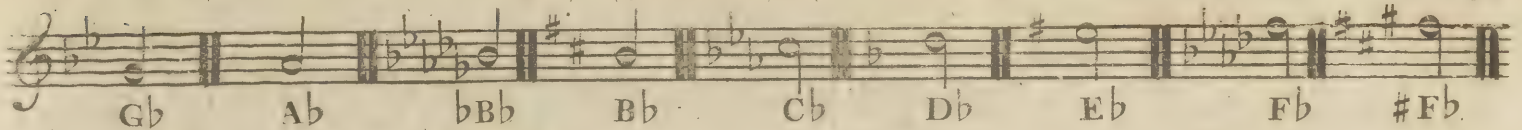


The cloſe Shake cannot poſſibly be deſcribed by Notes as in the former Examples. To perform it you muſt preſs the finger ſtrongly upon the ſtring, and move the wriſt in and out equally, ſwelling the ſound by degrees, drawing the Bow nearer to the Bridge.

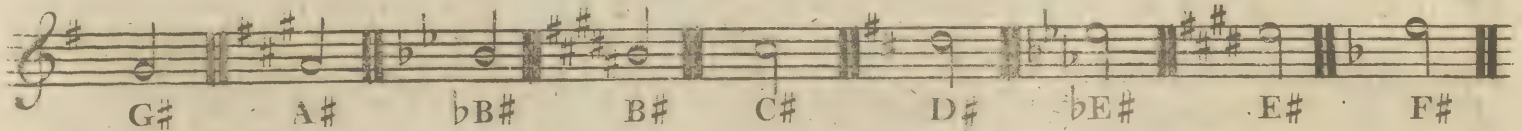
Of Keys.

By a Key is meant the fundamental Note of any Air &c. and on which the Tune always ends especially the Baſs. Flats and Sharps which have been already explained when ſet at the beginning of a Tune or Leſſon, affect every Note on that line or ſpace throughout the whole unleſs contradicted by a Natural.

Keys with a Flat Third.

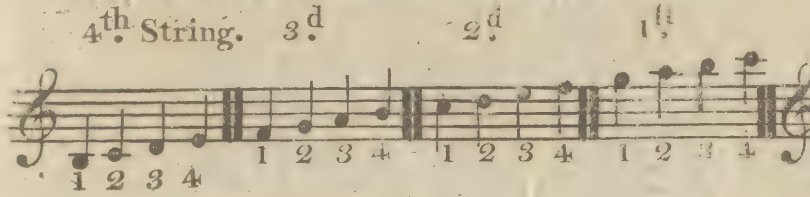


Keys with a Sharp Third.

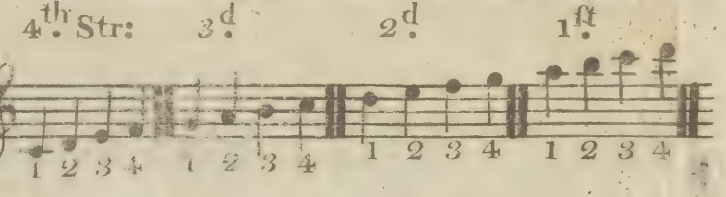


When the learner is thoroughly acquainted with the foregoing Inſtructions, he may apply himſelf further with the ſeveral orders of ſhifting the hand, ſo that he may be able to play any peice of Muſic, tho' ever ſo difficult; which will be fully explained by the following Examples.

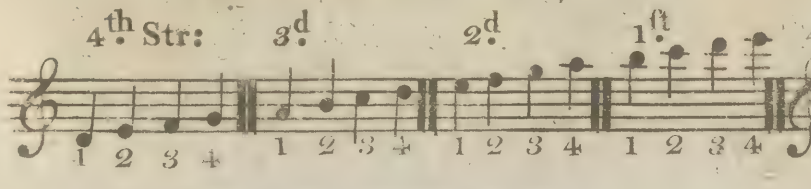
Firſt Order or half Shift.



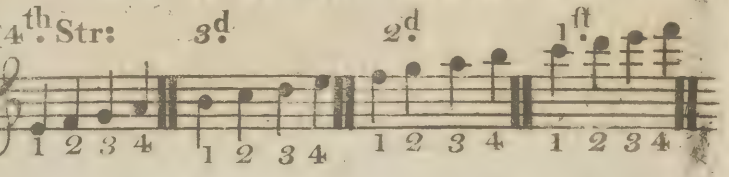
Second Order or whole Shift.



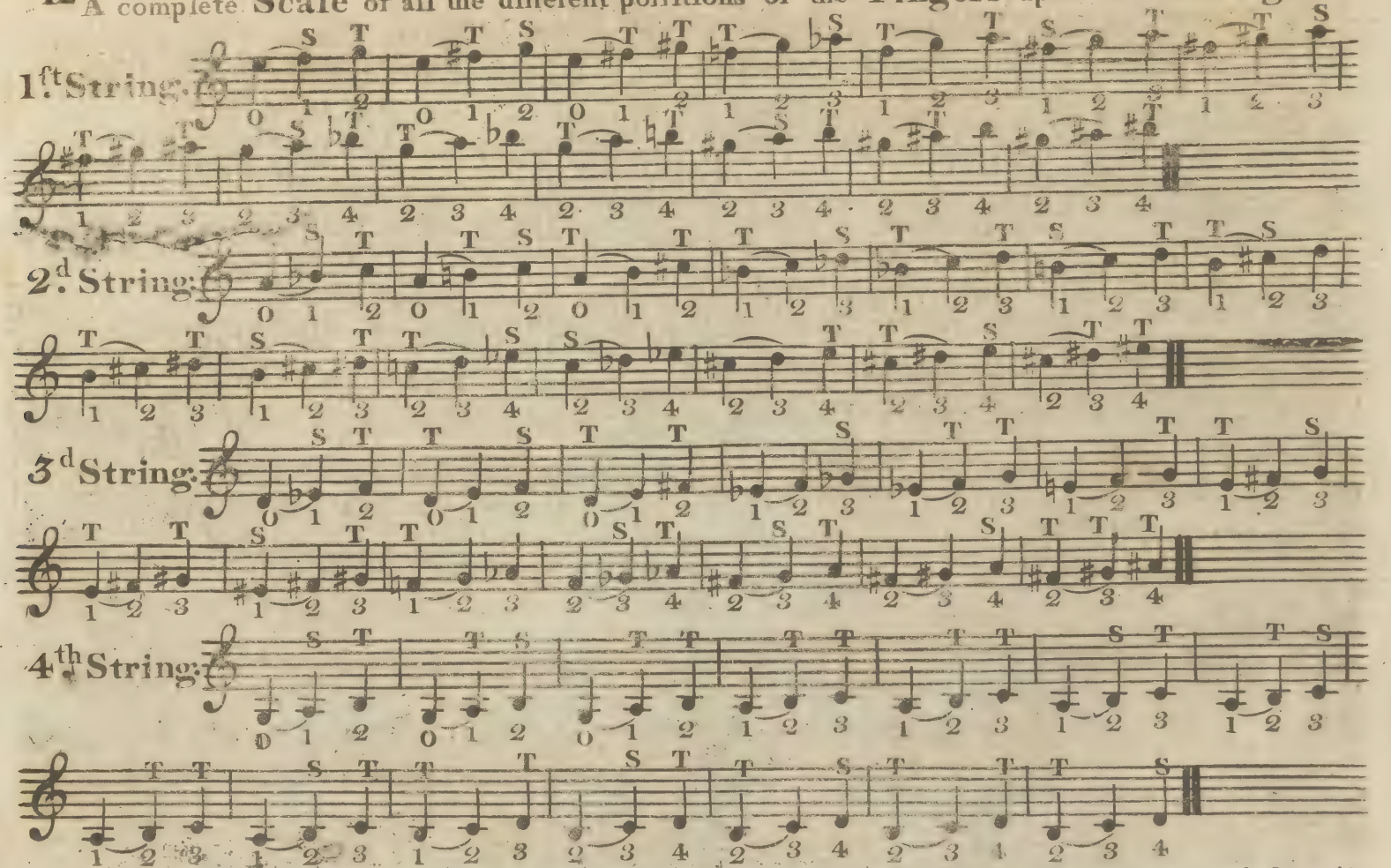
Third Order.



Fourth Order or double Shift.

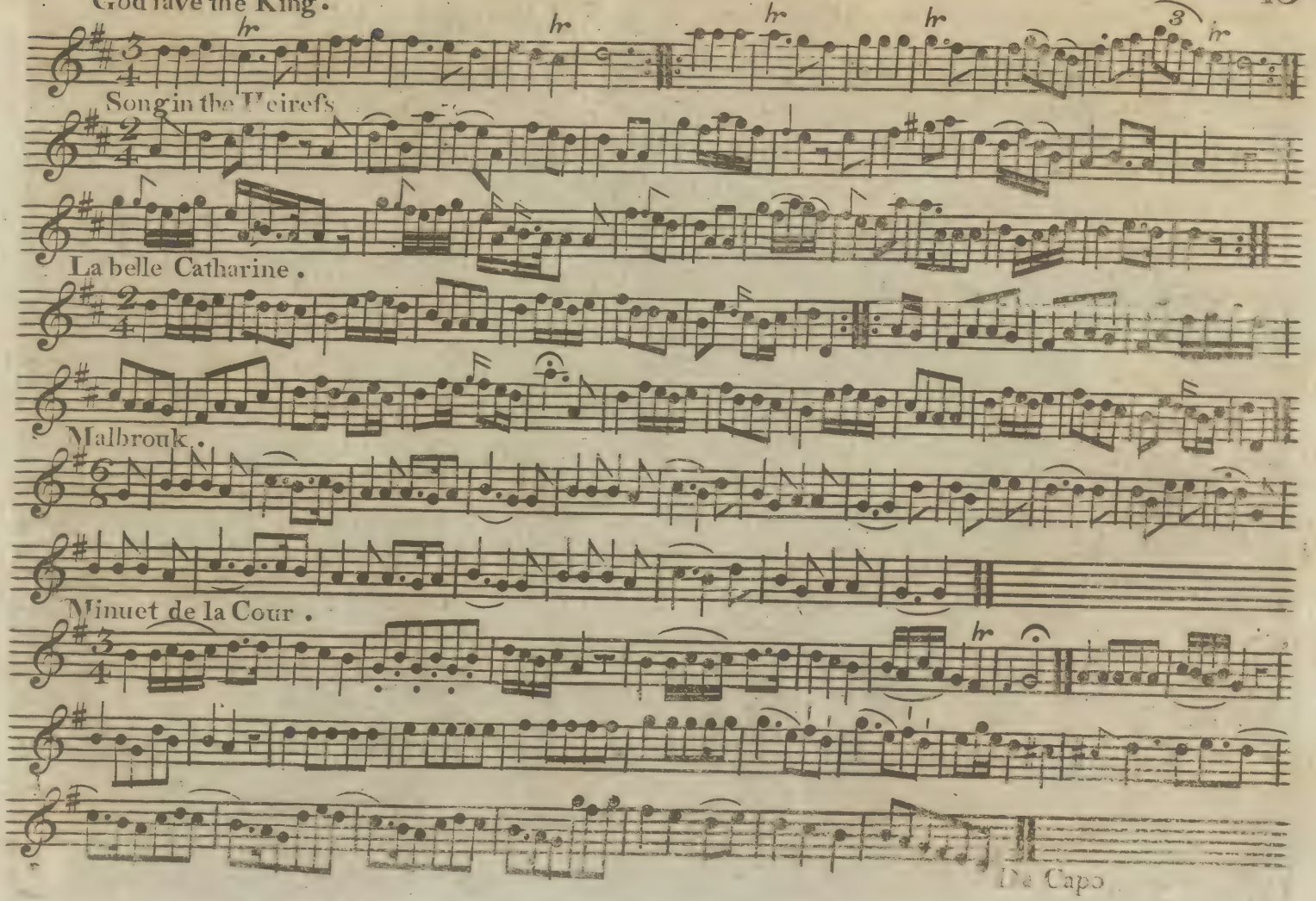


A complete Scale of all the different poſſitions of the Fingers upon the Strings.

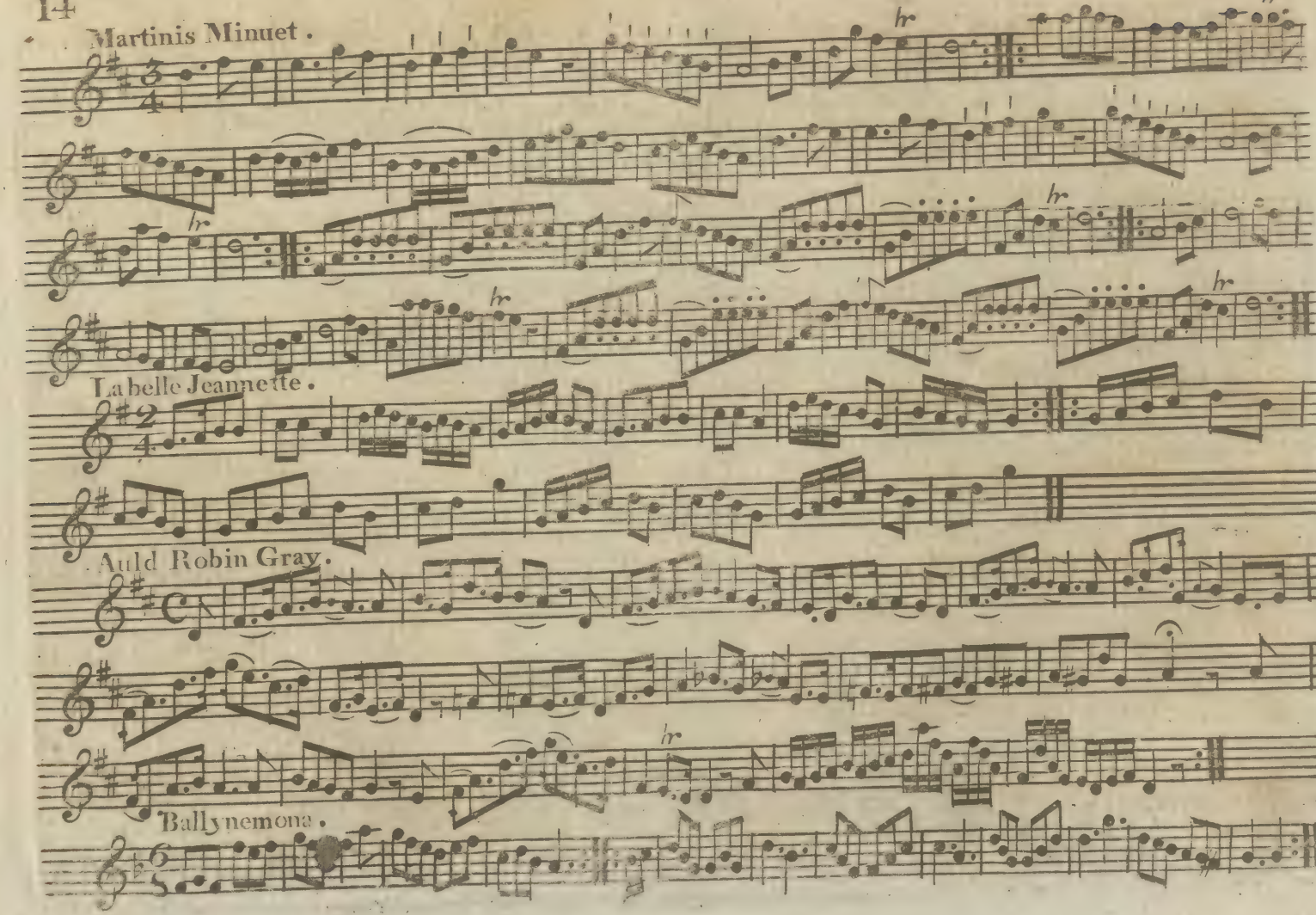


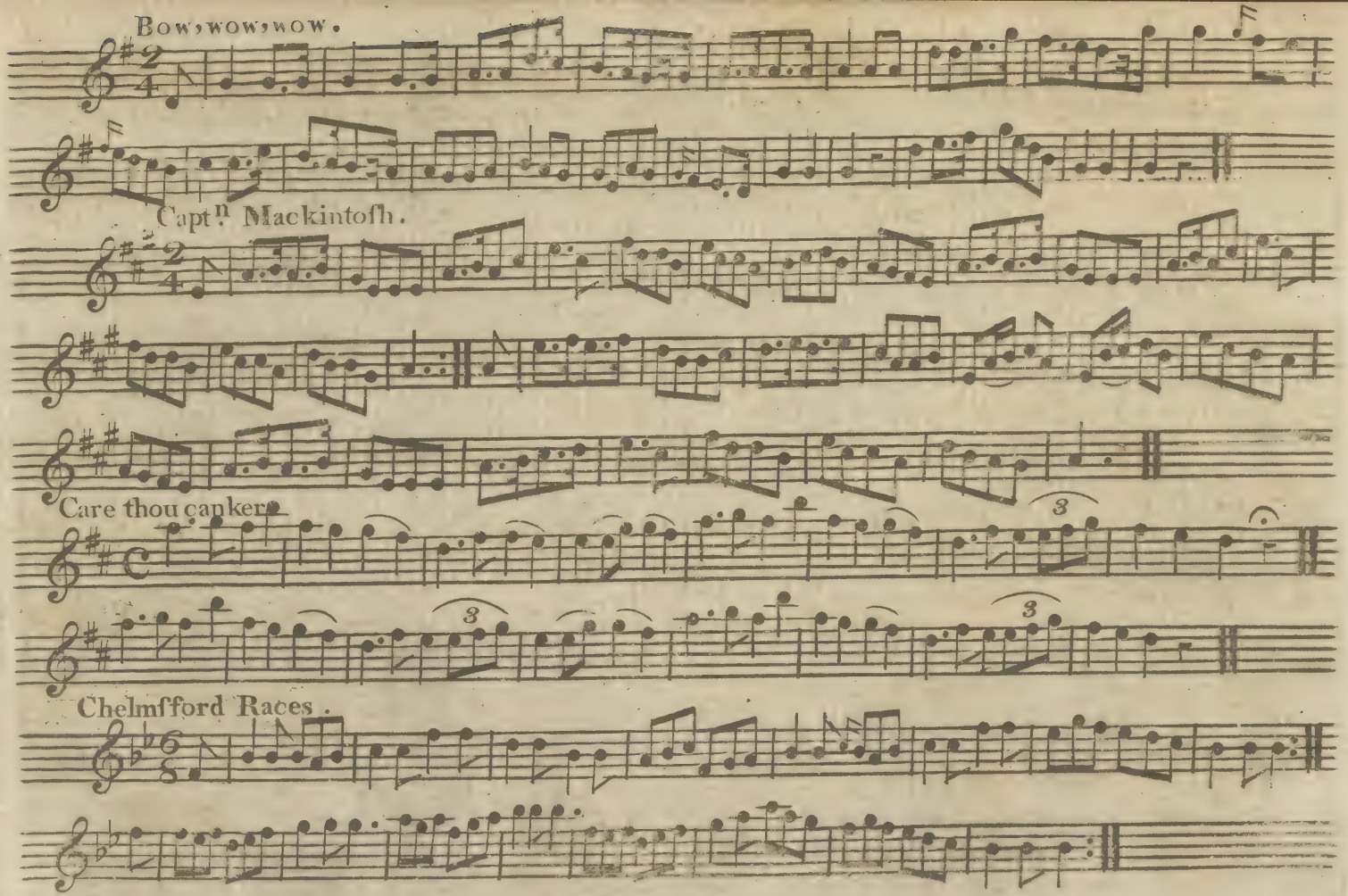
NB: T. ſtands for Tone and S for Semitone and the Figure under which Finger these Notes are to be ſtopt with

God save the King.

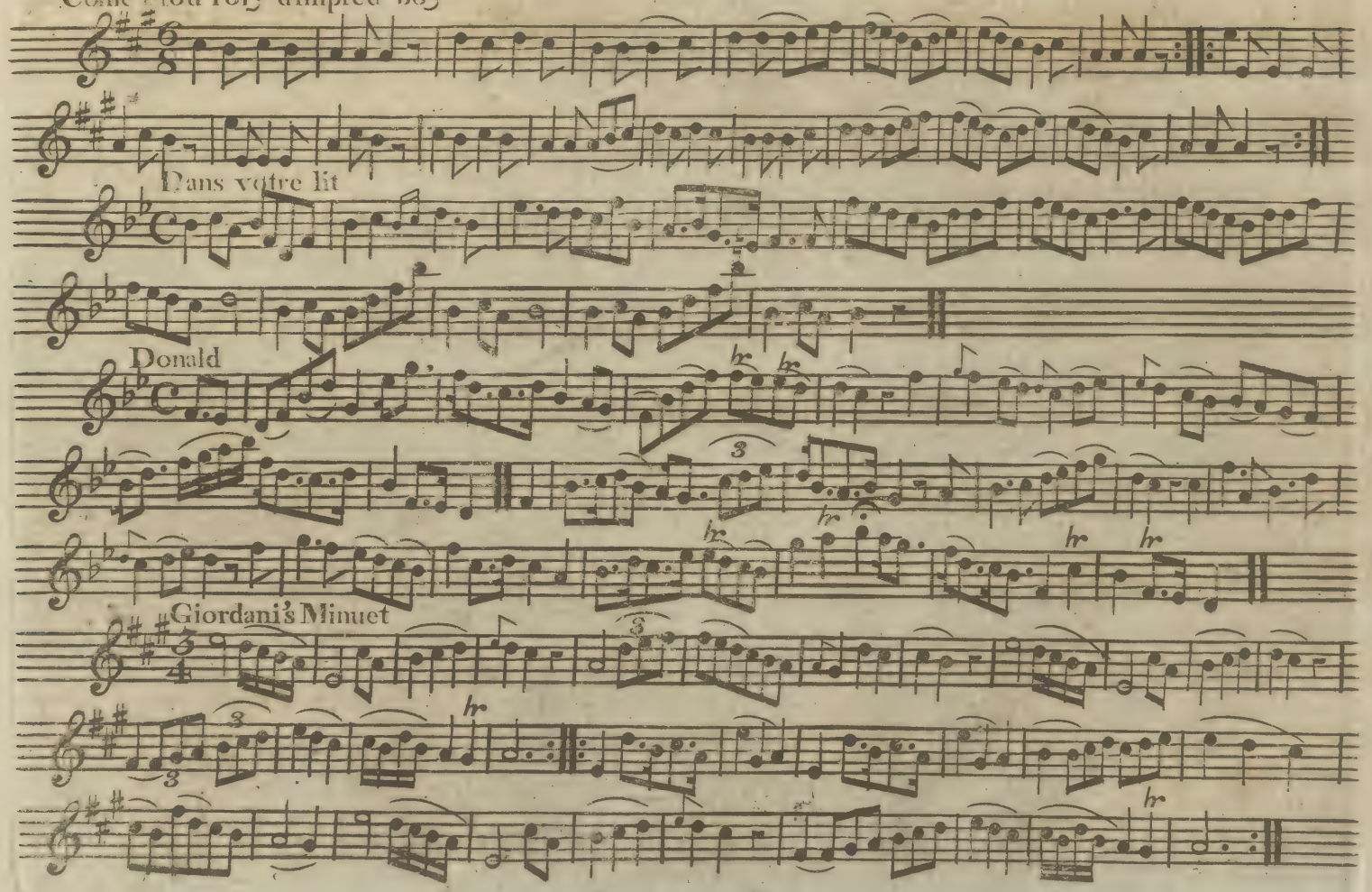


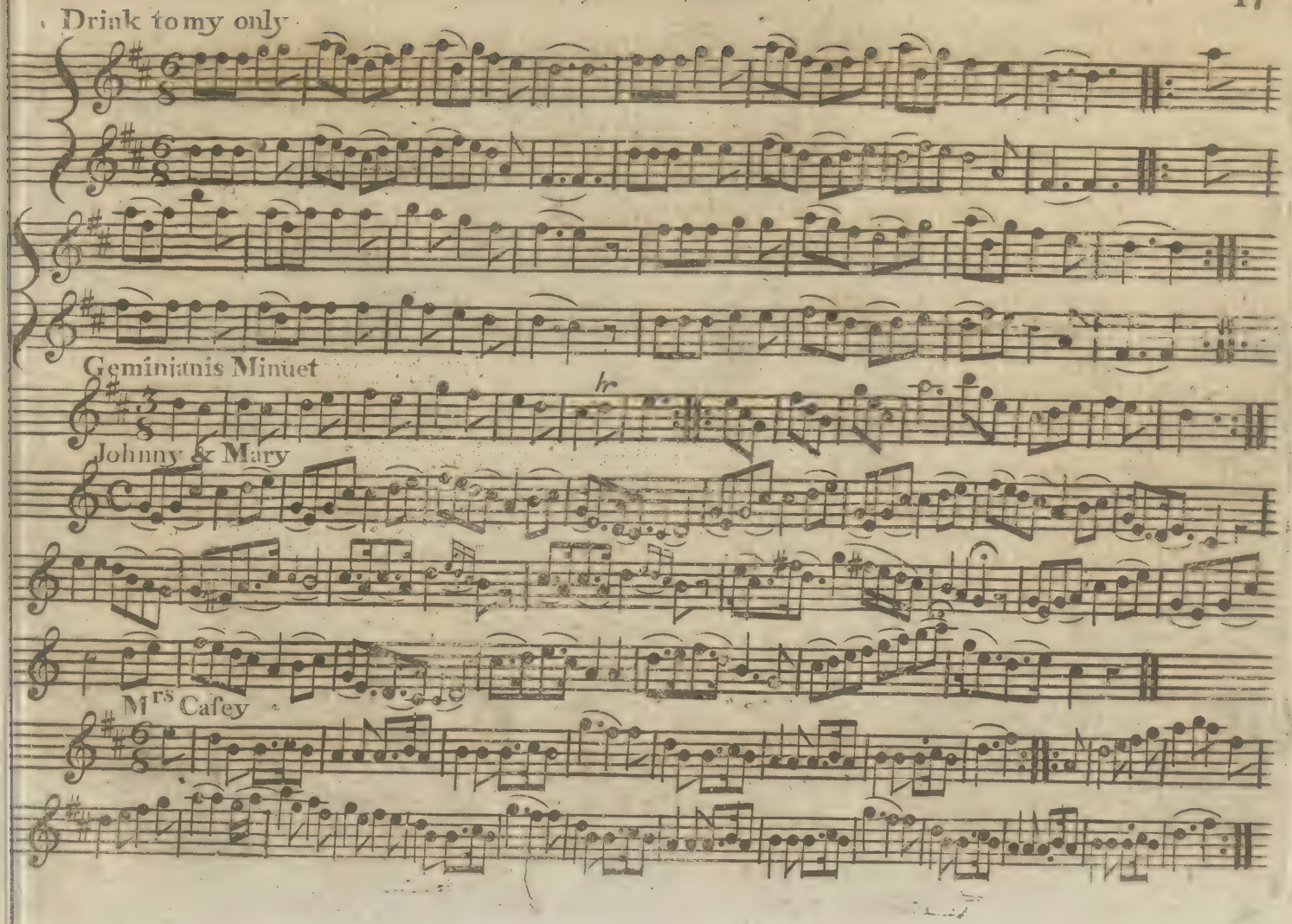
Martinis Minuet.

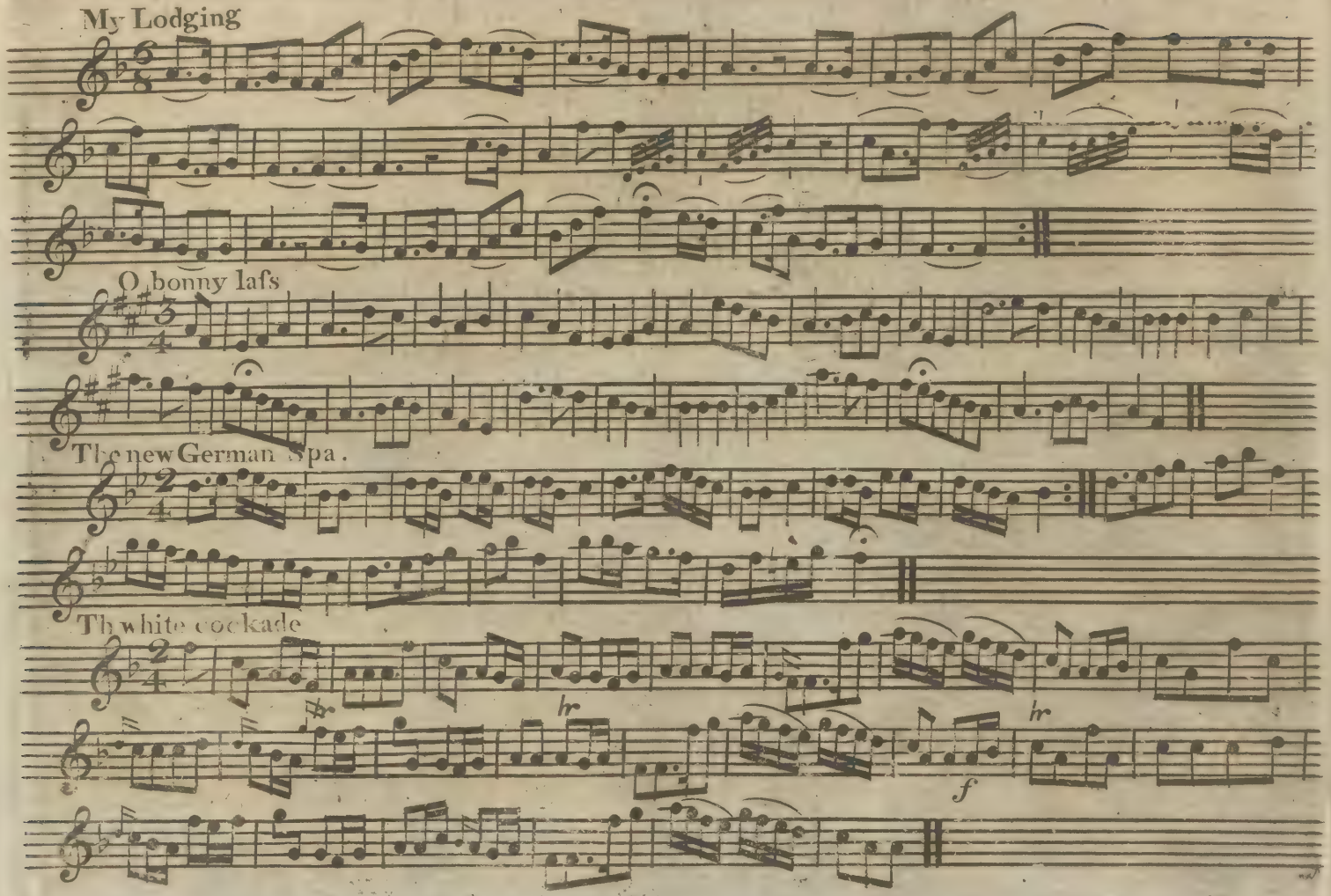


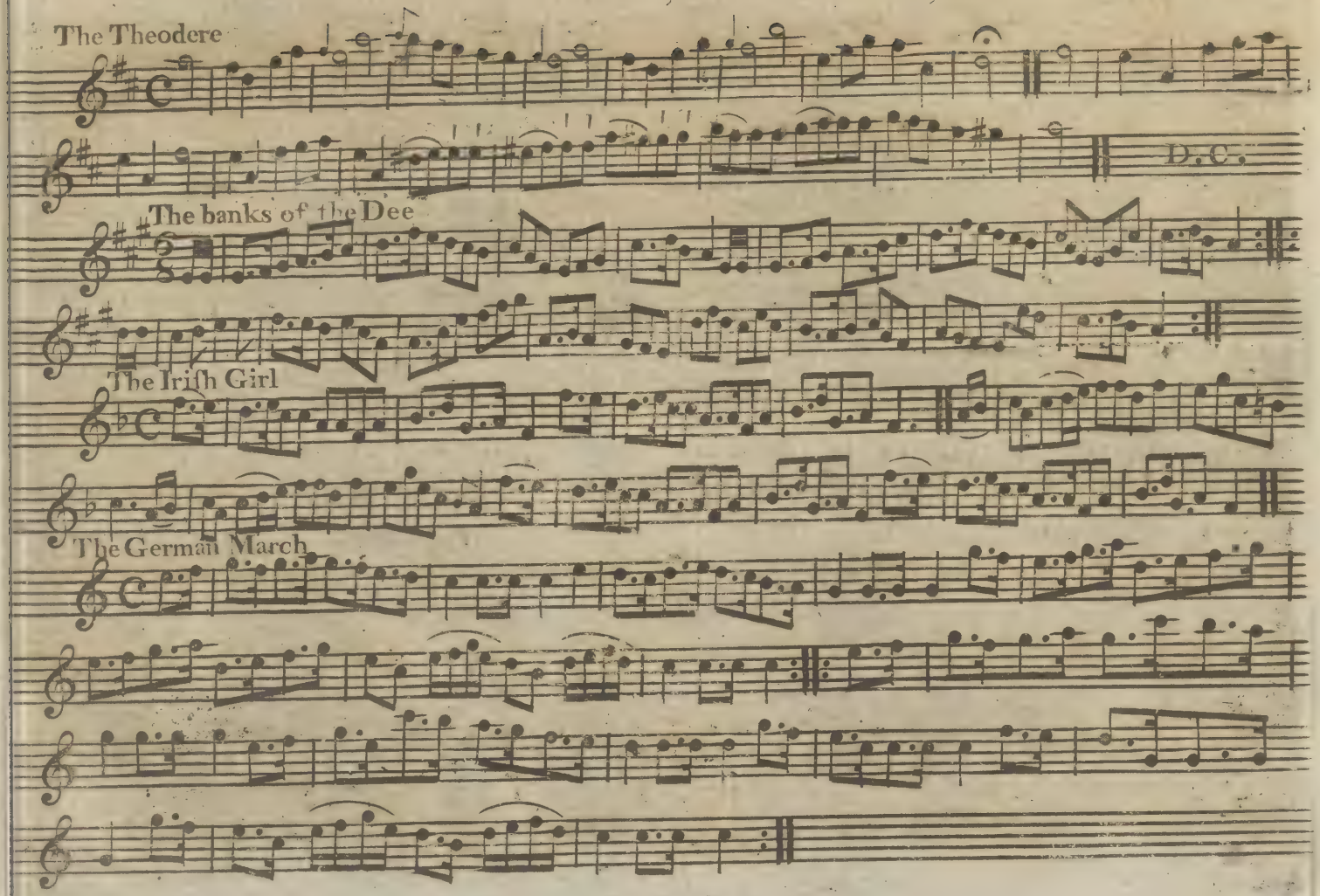

Bow, wow, wow.
Captn Mackintosh.
Care thou canker.
Chelmfford Races.

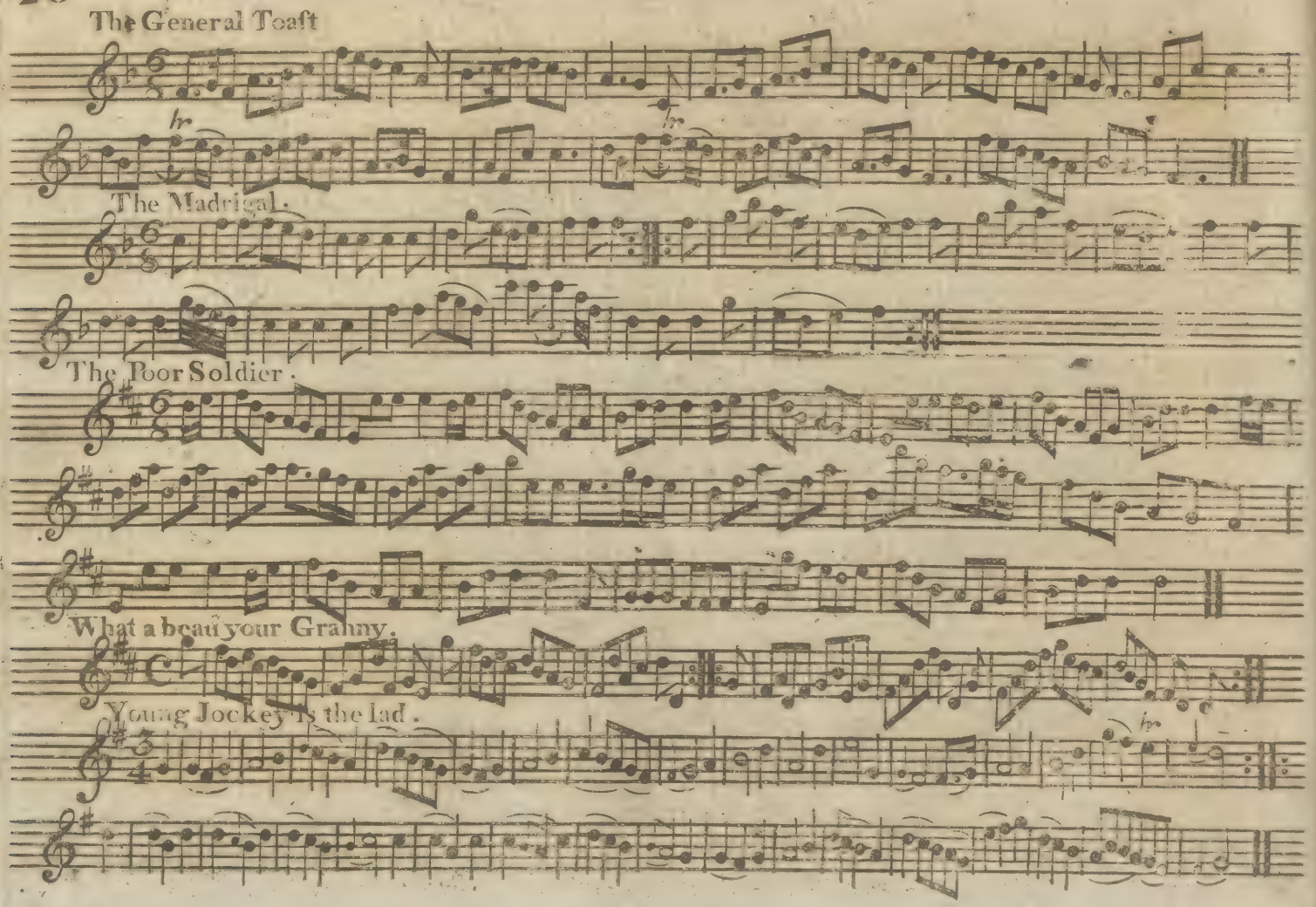
Come thou rosy dimpled boy

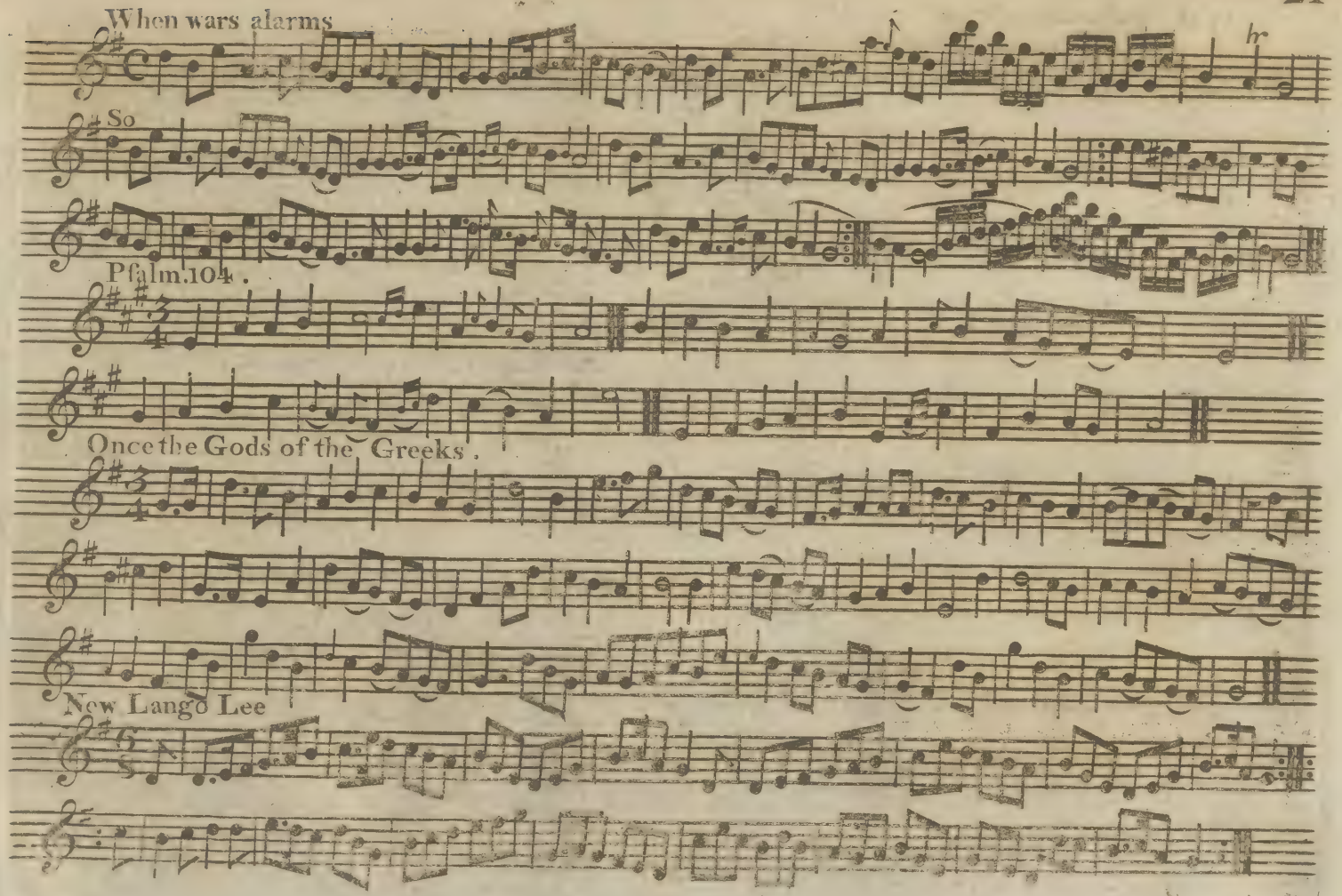


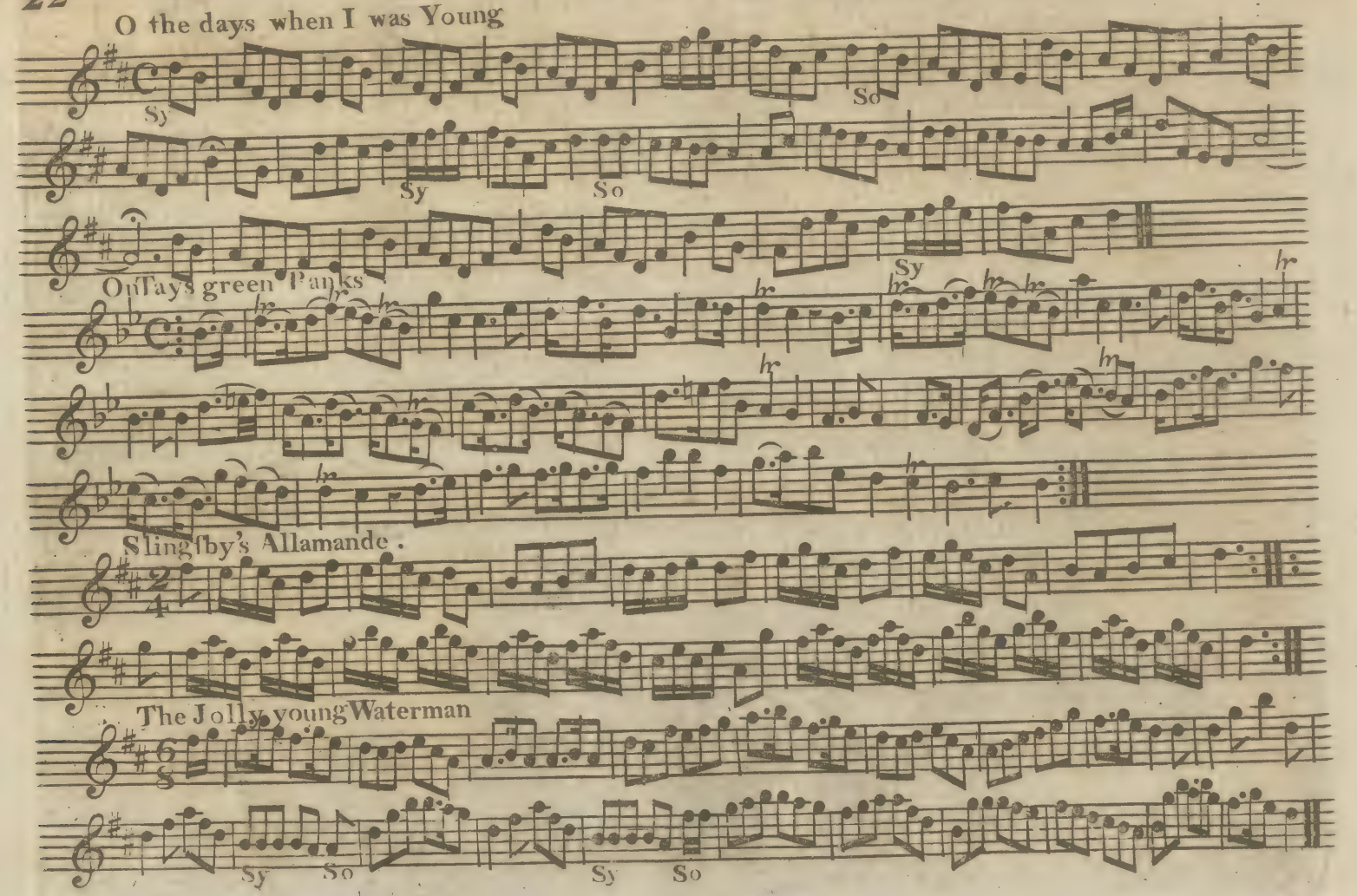

Drink to my only
Geminianis Minuet
hr
Johnny & Mary
Mrs Cafey


My Lodging
O bonny lafs
The new German Spa.
Th white cockade
hr
hr
f

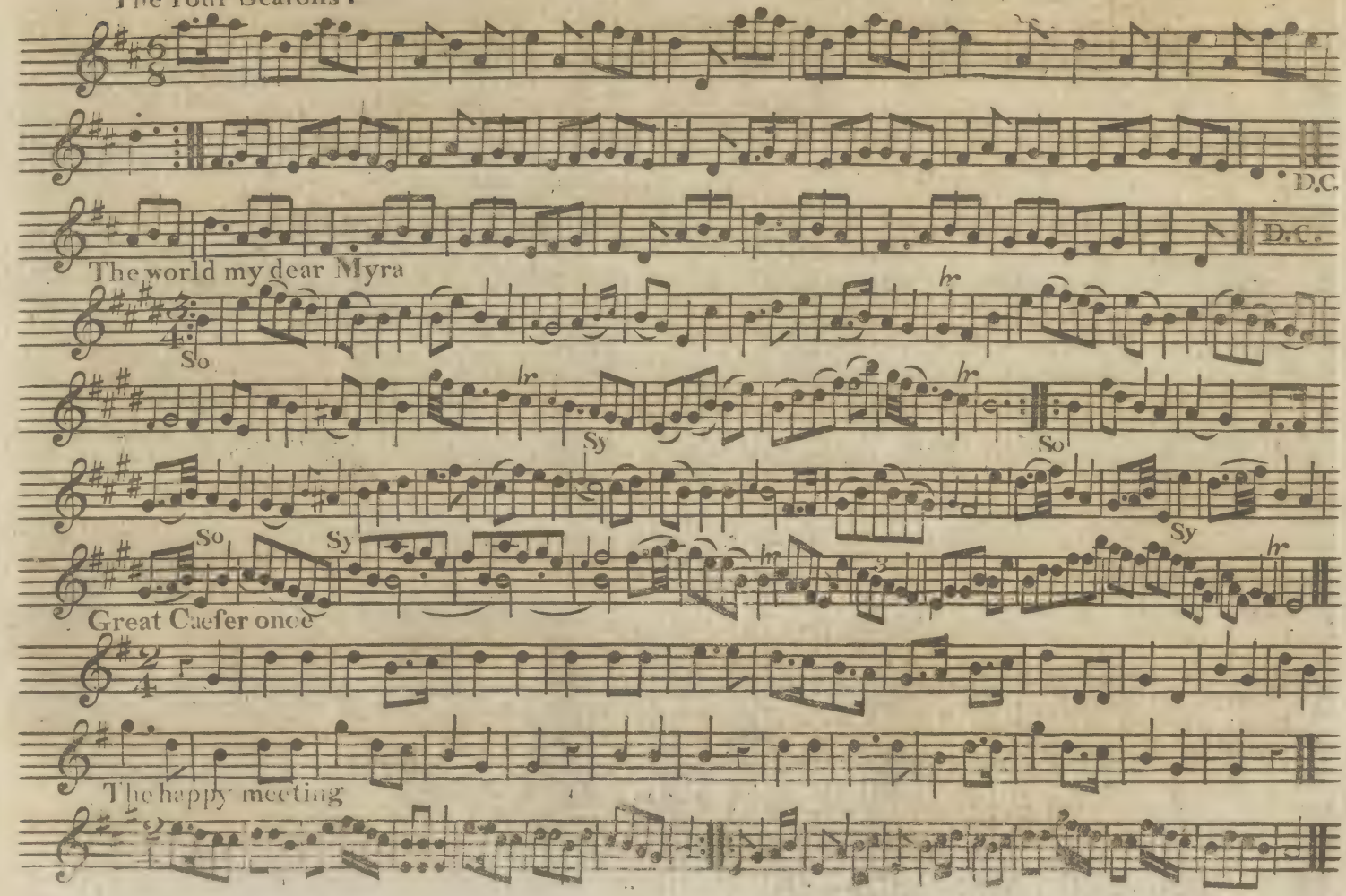

The Theodere
D. C.
The banks of the Dee
The Irish Girl
The German March


The General Toaft
The Madrigal.
The Poor Soldier.
What a beau your Granny.
Young Jockey is the lad.

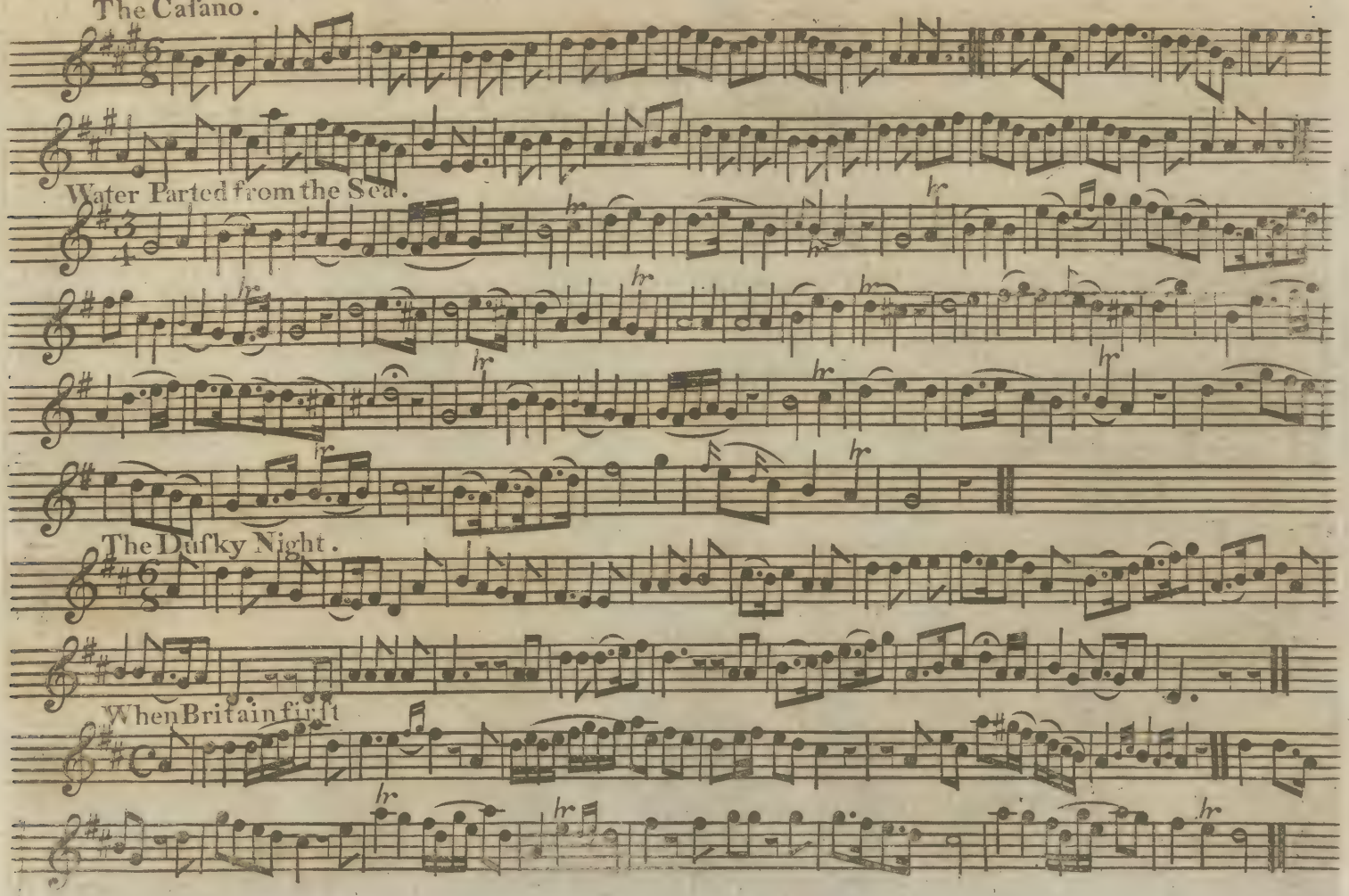

When wars alarms
So
Psalm.104.
Once the Gods of the Greeks.
New Lango Lee

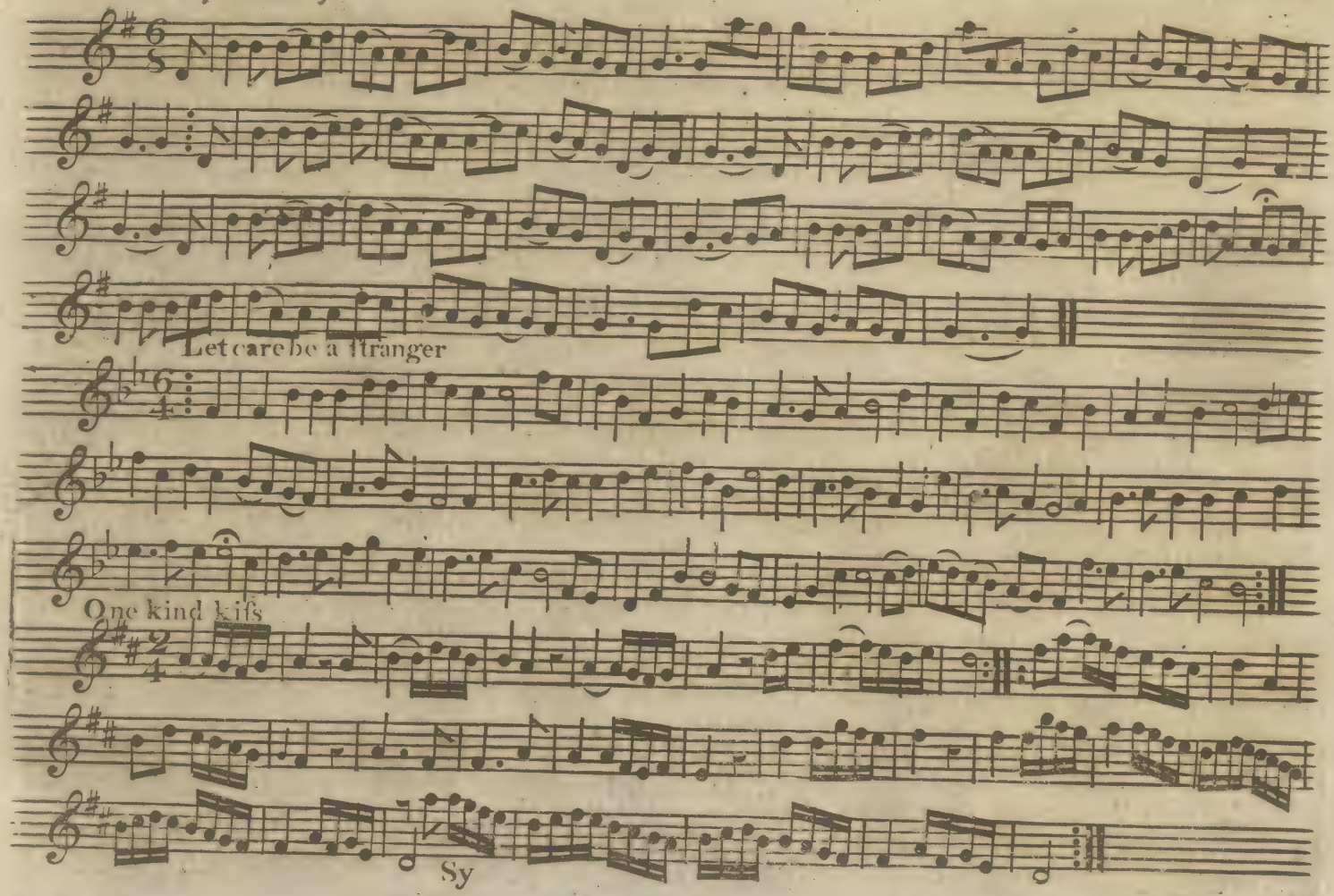

O the days when I was Young
Sy
So
Sy
So
On Tays green Banks
Sy
Slingsby's Allamande.
The Jolly young Waterman
Sy
So
Sy
So

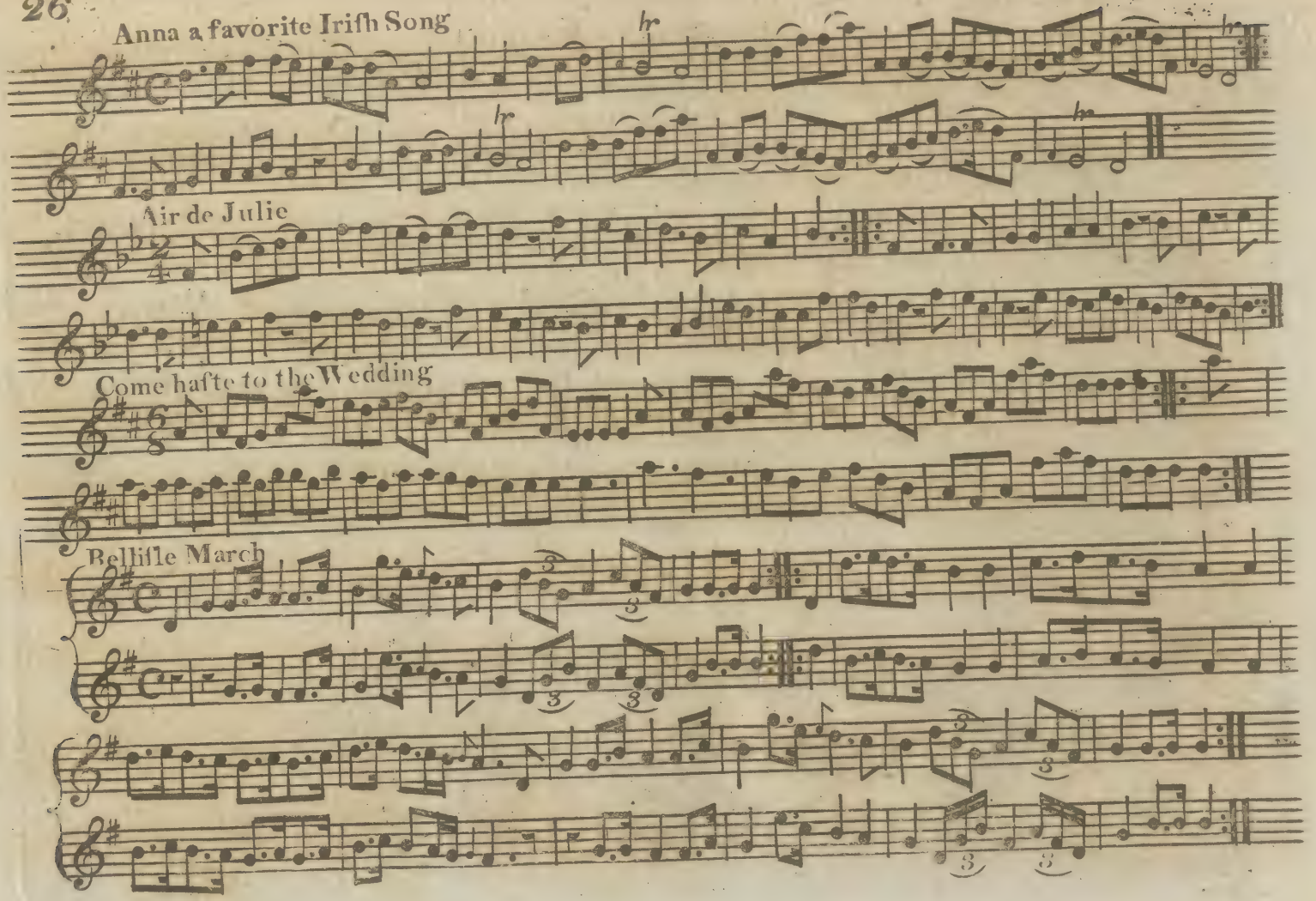
The four Seasons.

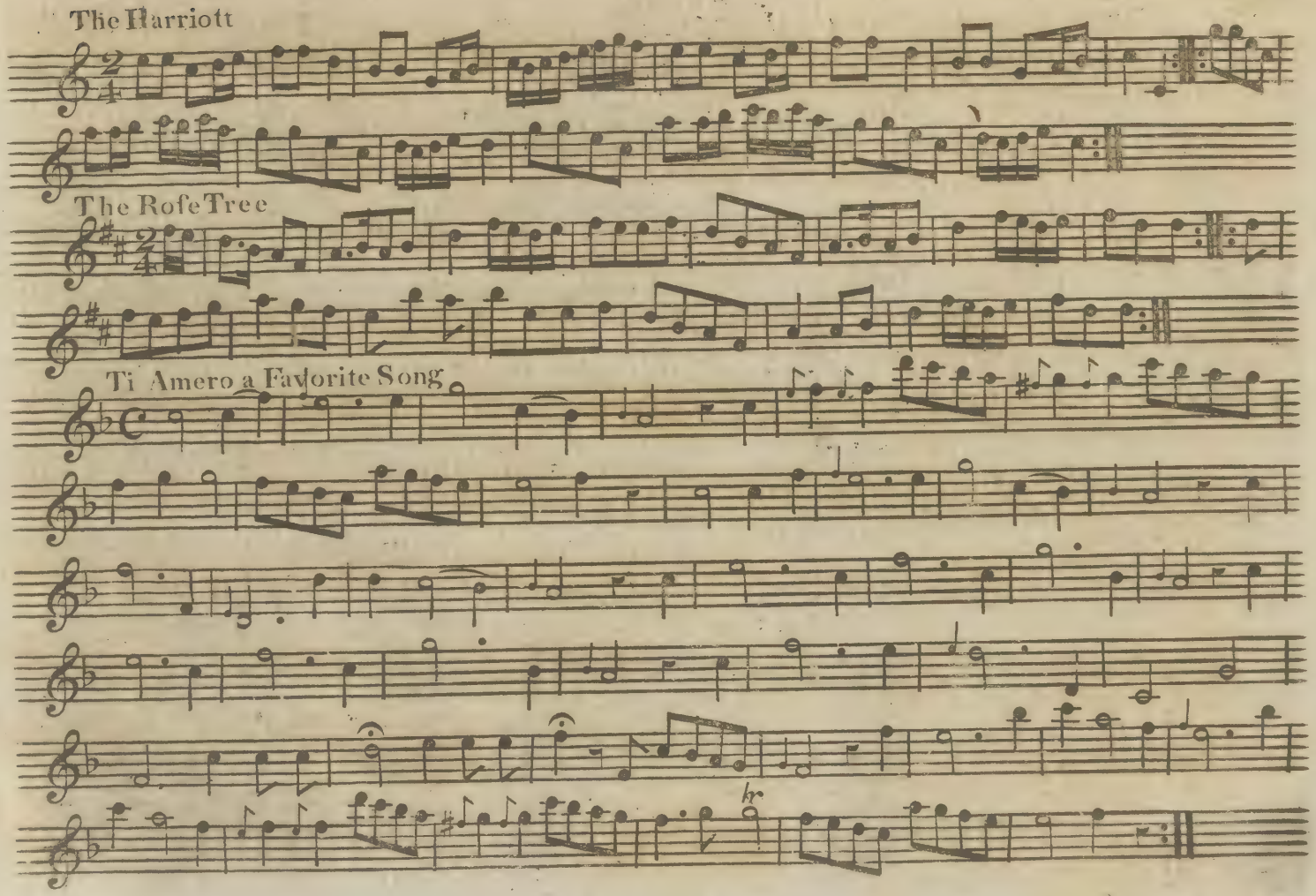


The Cafano.

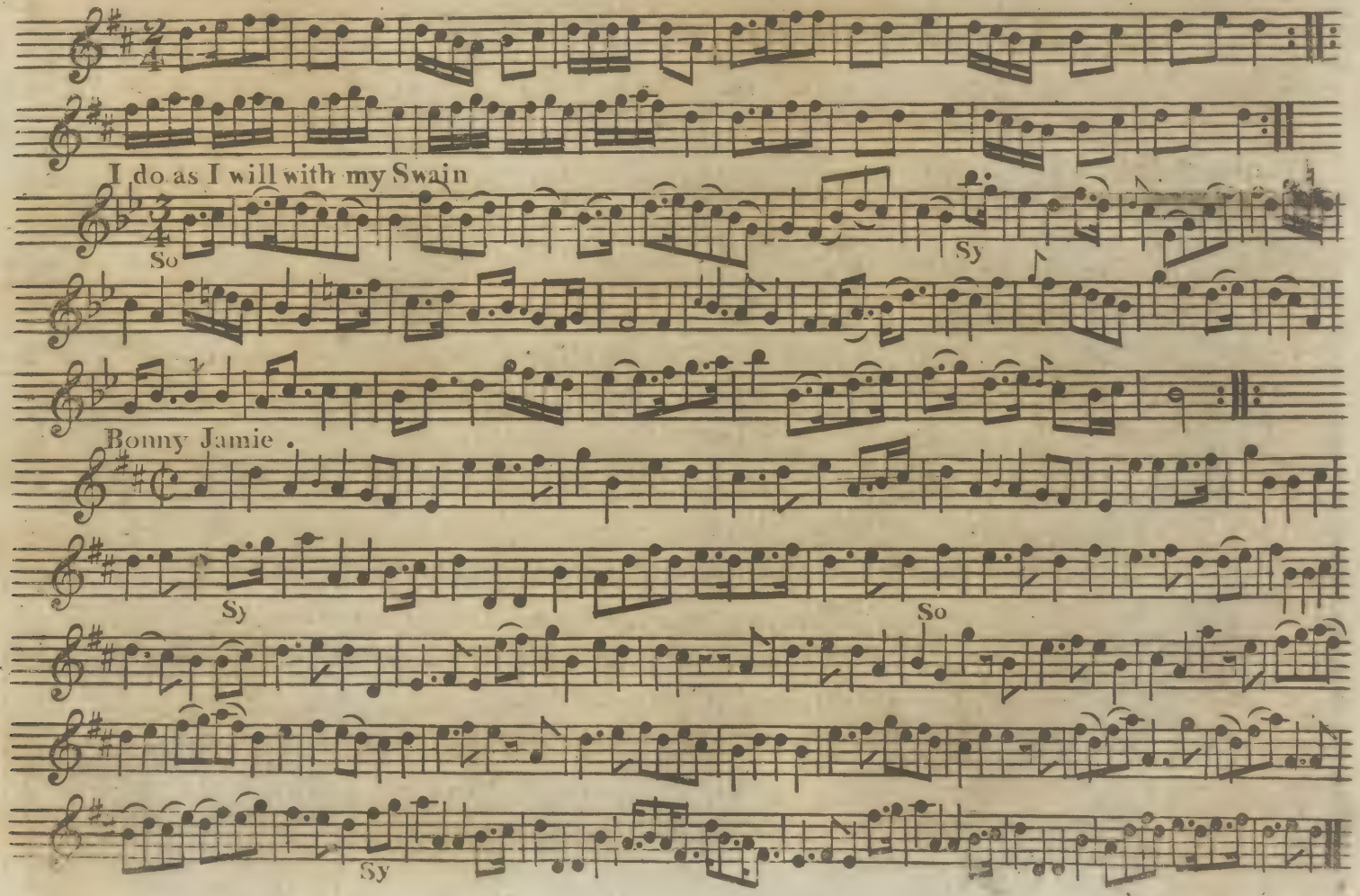

Water Parted from the Sea.
The Dufky Night.
When Britain firſt


Let care be a stranger
One kind kiss
Sy


Anna a favorite Irish Song
Air de Julie
Come haste to the Wedding
Bellisle March


The Harriott
The Rofe Tree
Ti Amero a Favorite Song
hr

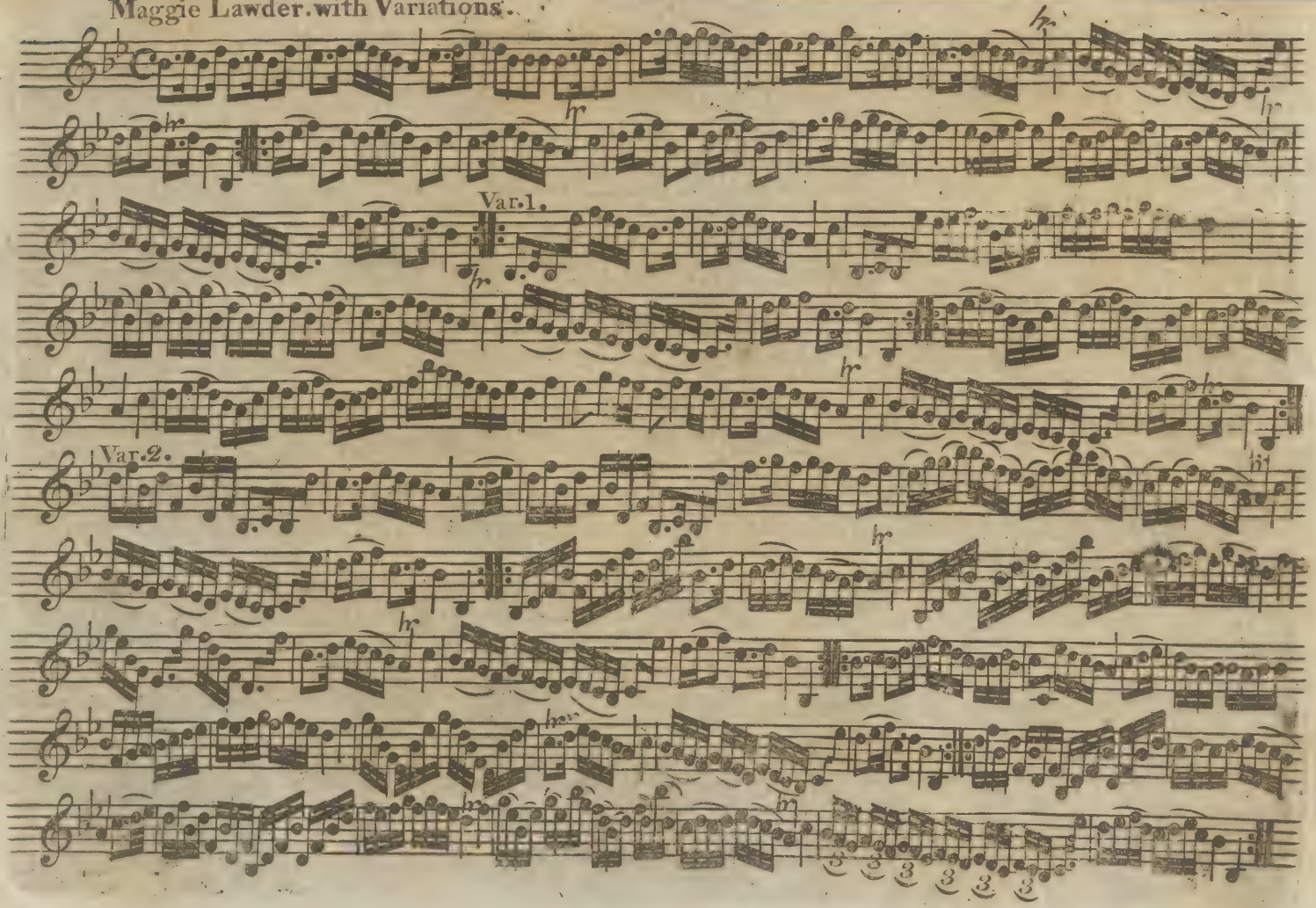
The Swifs Allemand



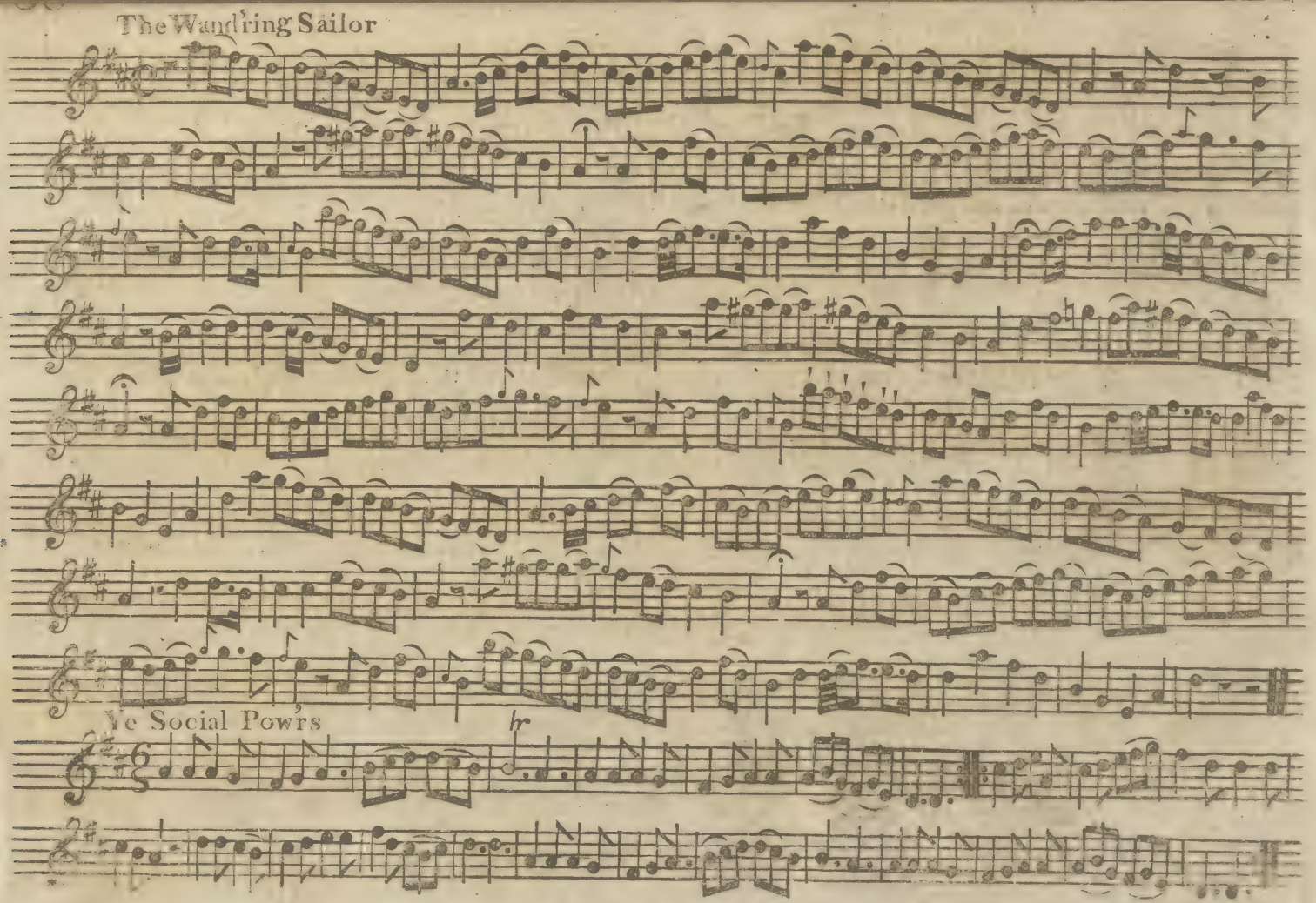
I do as I will with my Swain

Bonny Jamie .

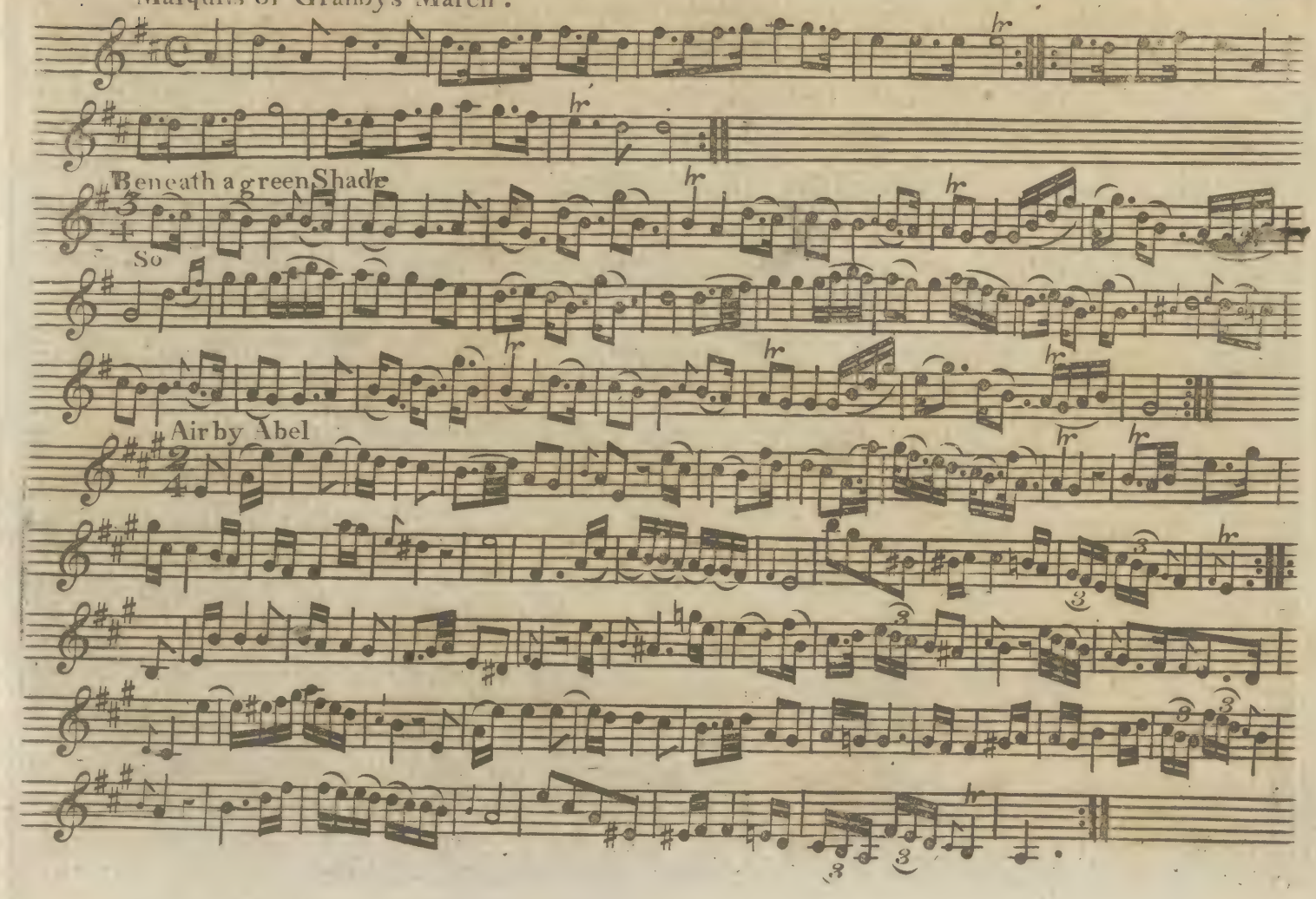
Maggie Lawder. with Variations.

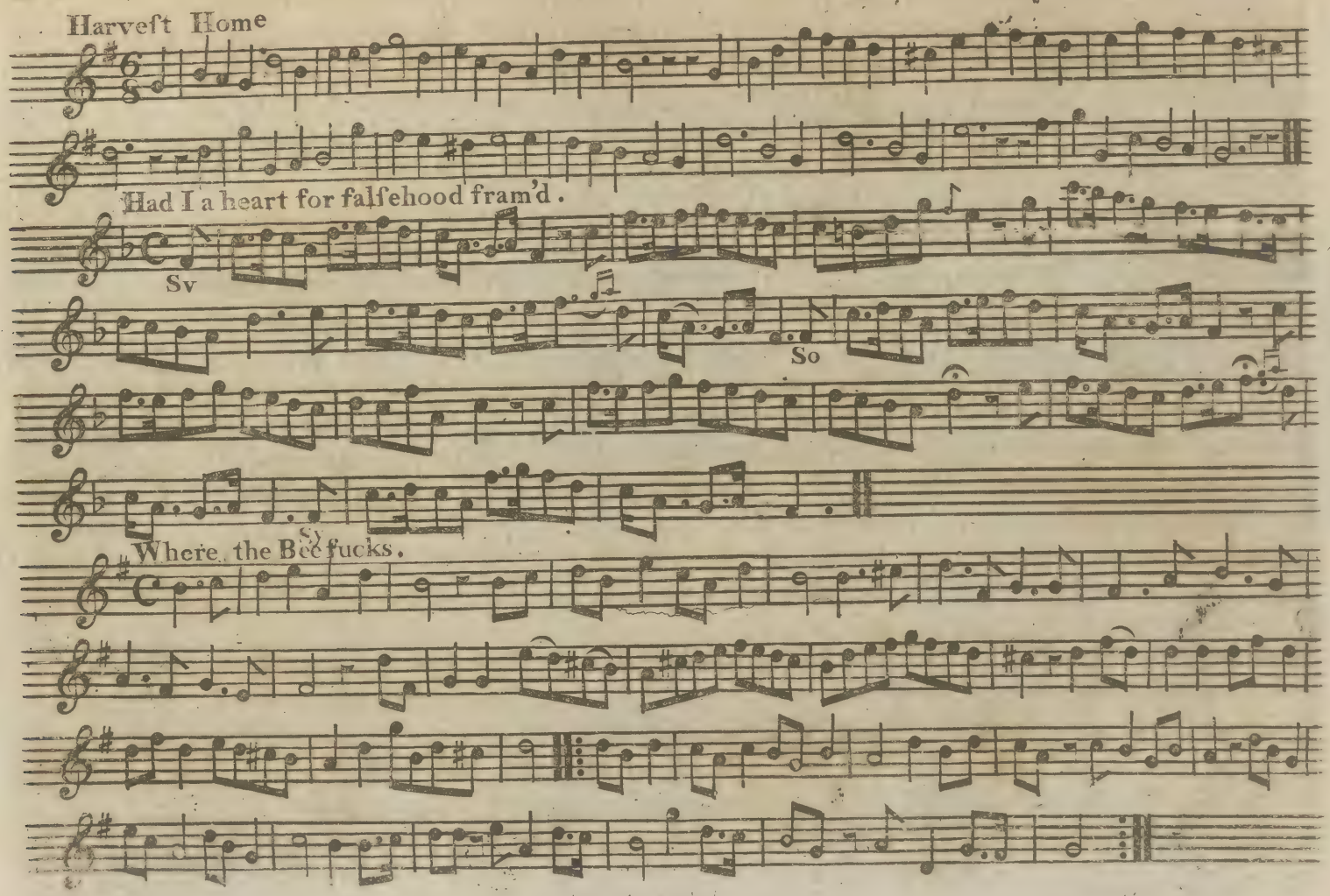


The Wandring Sailor



Marquifs of Granbys March .




Harveſt Home
Had I a heart for falſehood fram'd.
Sv
So
Where the Bee ſucks.
Sy

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Air de Julie - - - - - - - - 26
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Young Jockey - - - - - - - 20
Ye Social Powr's - - - - - - 30

A DICTIONARY

Explaining fuch Greek, Latin, Italian, and French Words as generally occur in Muſic,

A

Adagio, a ſlow movement
ad Libitum if you pleaſe
Affettuoſo very tenderly
Allegretto pretty quick
Allegro life & vigour
Andante ſignifies that all the notes muſt be played equal & diſtinct.
Affai enough.

B

Bene placito at pleaſure.

C

Canzonetta a Song in gen!
Camera Chamber as Aire du Camera Chamber Air
Con with as con Violini with Violins.

D

D.C. or Da Capo. begin again and end with the firſt Strain
Dolce ſoft ſweet &c:
Duetto Muſic in 2 Parts
Divoto grave Serious &c:

E

Echo, or Echus, in imitation of a natural Echo this word is ſometimes uſed inſtead of Piano.

F

F For Forte loud
FF or Piu Forte louder than Forte
Fortiſſimo very loud
Fuga or Fuge is when ſome of the Parts begin a certain Air & the other Parts begin ſome time after imitating the firſt & repeating the ſame air throughout all the Parts.

G

Galliarda gay and Briſk
Giga Giga or Gigua a Jigg
Gratioſo ſlow & pleaſing
Grave, a ſlow movement

L

Largo very ſlow.
Largo Larghetto, not ſo ſlow as Lento or Lentement Slow

M

Men ſignifies leſs as Men Allegro not ſo quick as Allegro
Moderato or Mod.° Moderately
N
Not non as non troppo.
Preſto not too quick.

O

Obligato on purpoſe as Obligato Violini on purpoſe for Violins.

P

P Pia or Piano ſoft.
Pianiſſimo or PP very ſoft.
Piu Allegro quicker y All.°
Poco Allegro ſlower y All.°
Preſto faſt or quick
Preſtiſſimo very quick
Primo the firſt as Violino Primo firſt Violin

R

Recitativo, or Recit.° to expreſs a ſort of ſpeaking in ſinging
Ritornello a ſhort Symphony.

S

Secondo the ſecond Part
Senza without as Senza Violini without Violins
Solo alone as Violino Solo Violin alone
Spirito with Spirit
Staccato plain & diſtinct
Subito quickly
Symphony that which commonly begins or ends a Song.

T

Tacet let it be ſilent
Terza the third Part
Trio, Muſic in three Parts
Tutti all or all together

U

Unioni all the Parts alike
Vivace with life & ſpirit
Volti turn over

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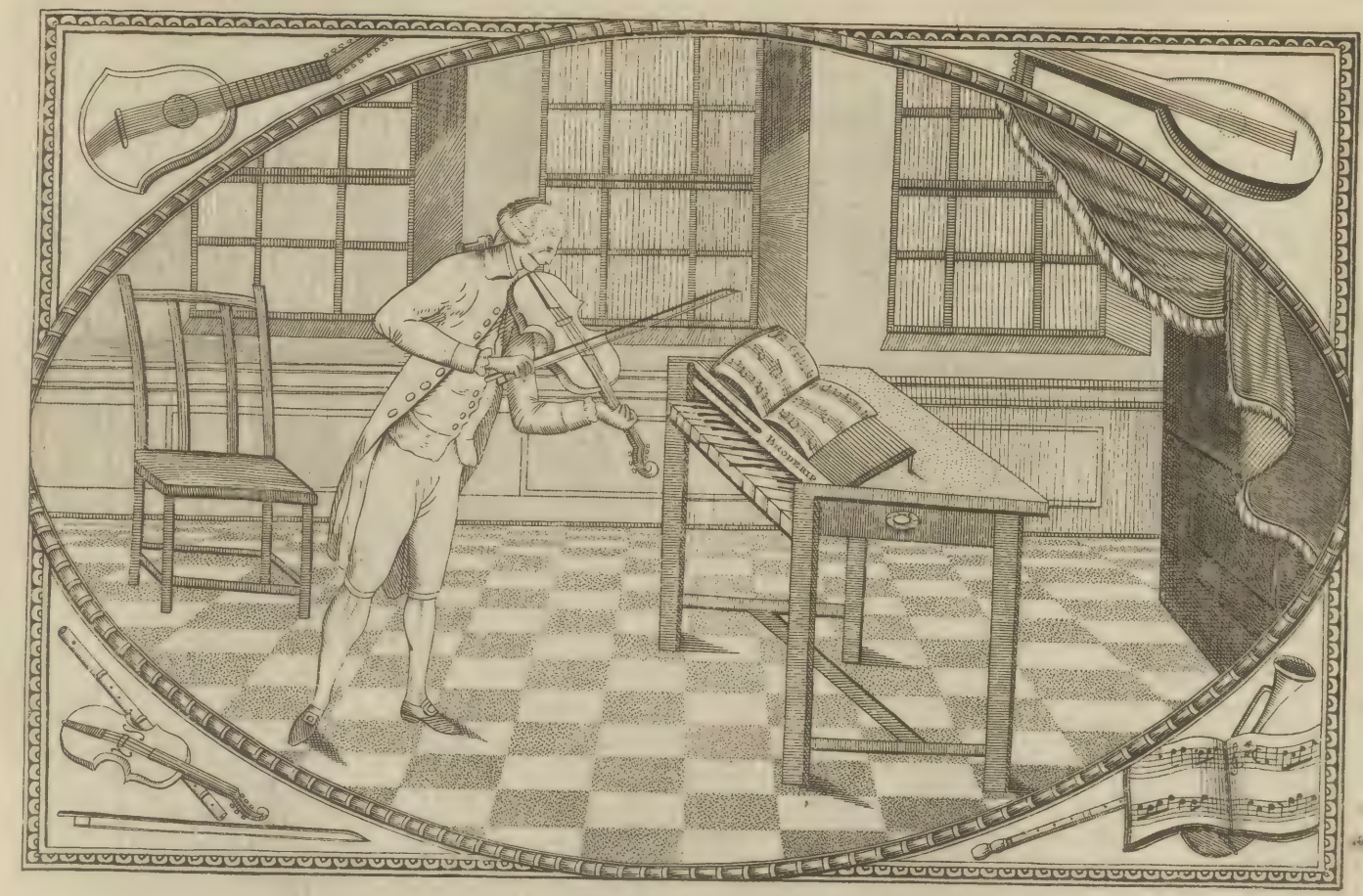
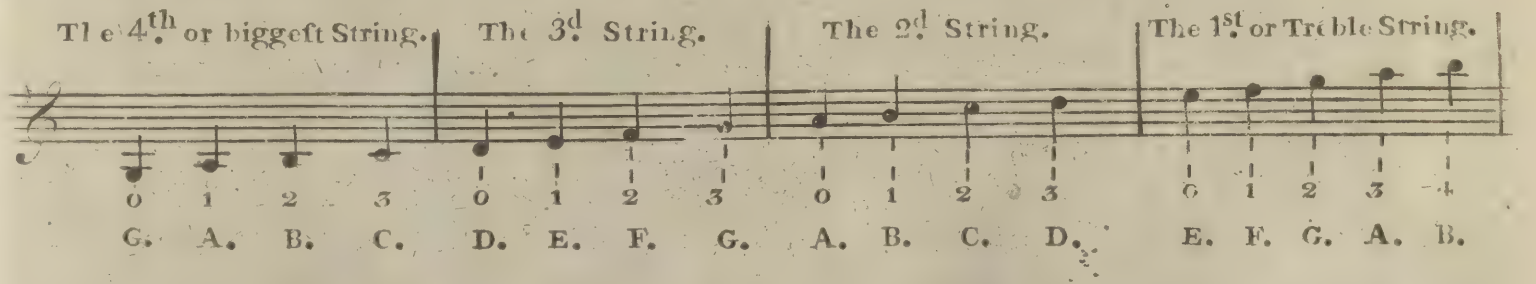


NEW INSTRUCTIONS.

for the

VIOLIN

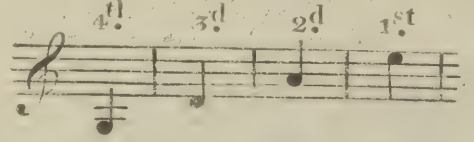
The firſt thing to be learnt is the Scale of the Gamut, as it is here ſubjoined.



Next it will be requiſite for the learner to get the names of the above notes by heart, that he may be able to know, and tell their proper names readily, when ever he ſhall ſee them in any Tune, or Leſſon whatſoever.

The next thing to be learnt is the method of tuning the Violin which muft be by fifths, in the following manner, the fourth or biggest ftring open will be G, commonly call'd lower G, because it is the lowest note of the Inftrument. The 3d ftring open will be D, the 2d ftring open will be A, and the 1st ftring open will be E, as for

Example.



But if you cannot put your Violin in tune by the help of the former directions, do it thus; measure out the 7th line from the nut which is drawn acrofs the ftrings in the enfuing Example and draw with a little Ink, a line over the finger board, at the fame diftance from the nut as that line, having done thus, ftrew up the Treble ftring to as high a pitch as it can moderately bear then put your little finger on the aforementioned mark on the 2d ftring, and cauſe that to give the fame found as the treble ftring doth when it is open, afterwards put your little finger on the fame mark on the 3d ftring, and cause that to have the fame found as the fecond ftring when open, lasty obſerve the fame method with the 4th ftring.

(Directions how to play off the ſeveral Notes mark'd in the Gamut.)

Hold the Violin with your left hand about half an Inch from the bottom of its head, which is generally termed the nut, and let it lie between the root of your thumb and that of your fore finger, then you may proceed to the playing off all the notes in the ſcale of the Gamut, to which purpose it ought to be obſerv'd that there are four notes appertaining to the 4th or biggest ftring, viz: G. A. B. and C. — G. is to be play'd open, A. muſt be ſtopt with the fore finger of your left hand almoſt at the diſtance of an Inch from the nut, B. with your 2d finger about half an Inch from the firſt and C. with your 3d finger cloſe to your fecond.

The 3d ſtring hath in like manner 4 notes which are as follows viz. D. E. F. and G. on which laſt the Cliff is commonly plac'd, D. is ſtruck open, E. is to be ſtopt with your fore finger about an Inch from the nut, F. with your 2d finger cloſe to the firſt, and G. with your third finger three quarters of an Inch from the ſecond.

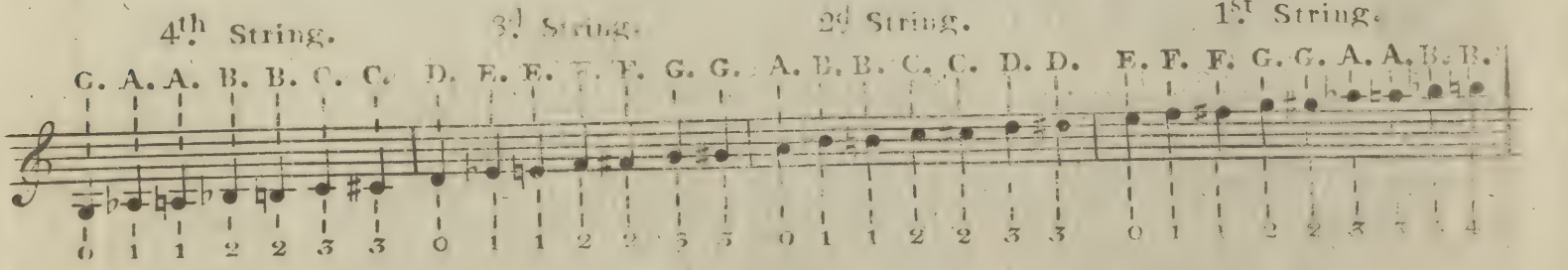
The 2d ſtring hath alſo 4 notes viz. A. B. C. and D. A. muſt be ſtruck open. B. is to be ſtopt with your 3d finger about an Inch from the nut, C. with your 2d finger cloſe to the firſt and D. with your 3d finger about three quarters of an Inch from the ſecond.

The 1ſt or treble ſtring hath 5 notes uſually appropriated thereto which are as follows viz. E. F. G. A. and B. ſtrike E. open. ſtop F. with your fore finger very near the nut, G. with your 2d finger about three quarters of an Inch from the firſt, A. with your 3d finger at the ſame diſtance from the ſecond, laſtly you muſt ſtop B. with your little finger half an Inch from the third. It will be neceſsary likewiſe to take notice that all the notes on the firſt or treble ſtring, excepting E. are termed in Alt, for diſtinction ſake, and that the firſt note on every ſtring muſt be drawn with a down Bow.

(of Flats and Sharps.)

Whereas the greater part of the notes in the Gamut are divided by half tones commonly called flats, and ſharps, the former whereof are mark'd thus ♭. the other thus ♯. there is another mark that you will often meet with called a natural, which is marked thus ♮. and ſignifies the taking off the flat, or ſharp, and causing the note to have its natural tone.

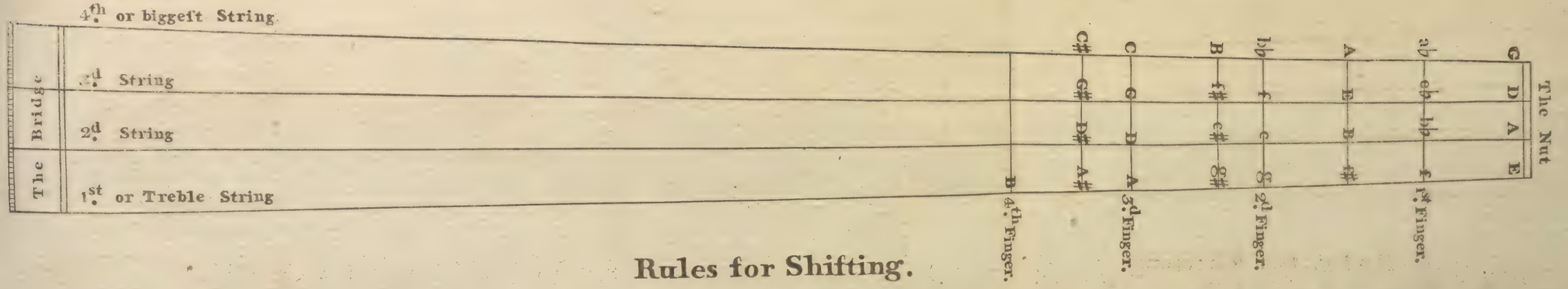
It may not be amiſs to ſubjoin the whole ſcale of the Gamut aforeſaid, wherein all theſe half tones are delineated, and at the ſame time to ſhew with what fingers they are to be ſtopt, where the Cypher 0. is ſet underneath any note, it ſignifies that ſuch note muſt be play'd open, the figure 1. is the firſt finger, figure 2. the ſecond finger, figure 3. the third finger, and figure 4. the little finger. But wheresoever you find a figure plac'd under a note, and the ſame figure under the next, it denoteth that the ſame finger muſt be ſtopt about half an Inch farther than it was before.



If you cannot readily attain to ſtop in tune, you may then have recourſe to the enſuing Example, wherein the ſtrings of the Violin are repreſented and divided into ſeveral frets and is to be done as follows.

Let the length of your ſtrings between the nut and the bridge, be the ſame as in the following Example, which you may eaſily do by removeing the bridge a little forwarder or backwarder as occaſion requires: then with a pair of compaſes mark out the lines, either with ink, or bits of paper paſted on the neck of the Violin at the ſame diſtance as in the Example, thus you will eaſily diſcern every note, and with a little practice learn how to ſtop in tune to a great nicety.

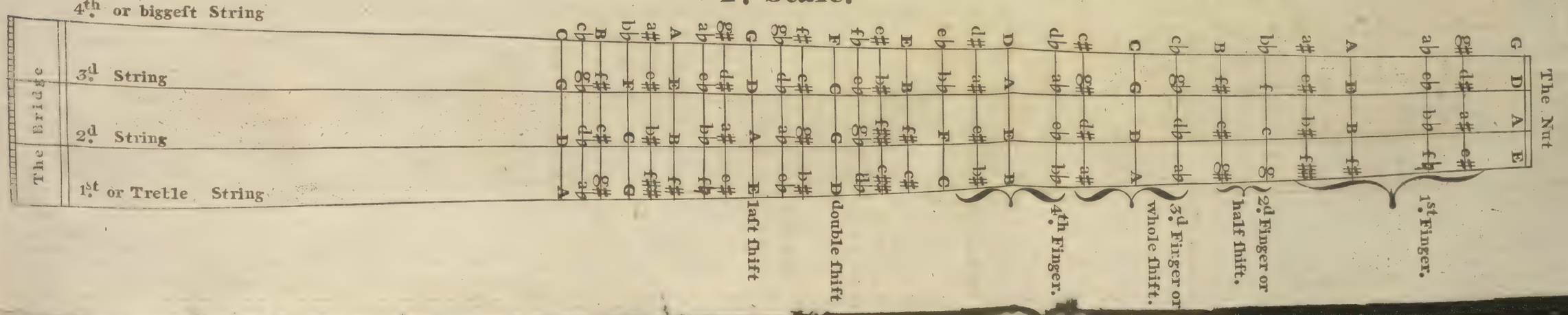
1st. Scale.



Rules for Shifting.

When you are acquainted with the manner of ſtoping according to the 1ſt. ſcale, you may proceed to the following, which directs you to ſtop in all the ſhifts, for Example: the 1st. ſhift, which is called the half ſhift, is upon the 5th. line, the whole ſhift is upon the 8th. line, the double ſhift is upon the 17th. line, and the laſt ſhift on the 20th. line, NB. In ſhifting you muſt put your firſt finger on that line or note where the ſhift is to be done, and then move the whole hand higher accordingly alſo that as G# & Ab or A# & Bb or D# & Eb &c. are not the ſame notes you muſt not ſtop them with the ſame finger.

2d. Scale.

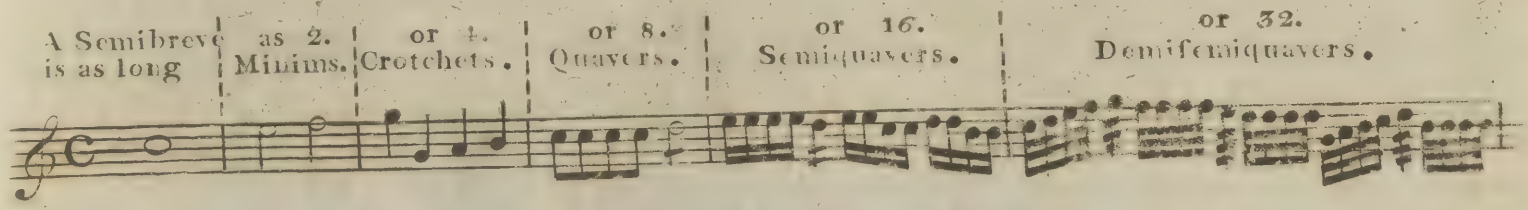


Of Time.

There are two ſorts of time, common and triple. common time conſiſts of either 1. Semibreve, 2. Minims 4. Crotchets 8. Quavers or 16. Semiquavers or 32 Demiſemiquavers in a bar and is to be known by the following marks, C. ¢. 𝅗𝅥. $\frac{2}{4}$. the firſt of which C. denotes a ſlow movement the next ¢. a little faſter and the other two briſk airy movements.

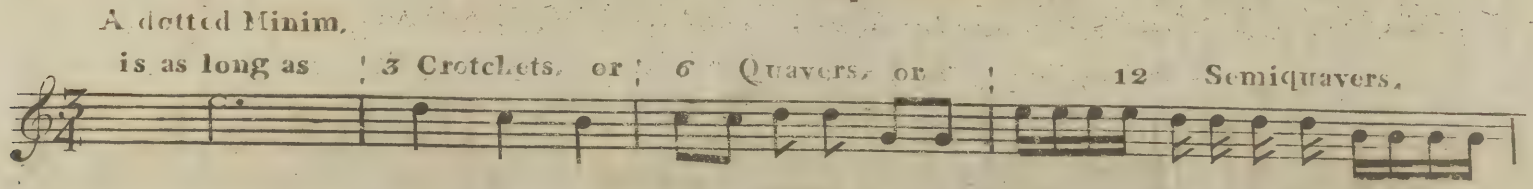
The firſt 3 of theſe characters contain each to the value of a Semibreve in a bar, which muſt be held as long as you can moderately count four, the laſt never contains more than a Minim, 2 Crotchets, or 4 Quavers &c in a bar, this is commonly called French time.

A Scale of Notes in Common Time.



Triple time is known by theſe characters $\frac{3}{4}$. $\frac{3}{8}$. $\frac{6}{8}$. $\frac{6}{4}$. $\frac{12}{8}$. the firſt 2. of theſe characters is minuet time, one contains 3 Crotchets in a bar the other 3 Quavers tho' in reality they both anſwer one end, only $\frac{3}{8}$. is generally play'd ſomewhat quicker, the three remaining characters is always marked at the beginning of Jiggs &c. The firſt $\frac{6}{8}$. contains ſix Quavers in a bar, the ſecond ſix Crotchets, and the laſt twelve Quavers, theſe characters in fact anſwer one end, as in the courſe of practice the learner will diſcover, an explanation would only lead the mind into a greater Labyrinth.

A Scale of Notes in Triple Time.

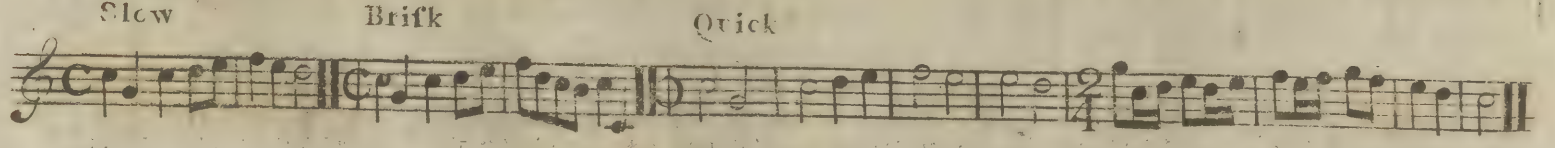


Where a point or dot is added to the right fide of any note, it fignifies that note muft be held half as long again; for Example, 𝅗𝅥. is as long as 3 minims ♩. is as long as 3 Crotchets &c. The tails of notes may be turned up or down for the convenience of tying together, thofe above the middle line being turned down, and thofe below turned up.

Of beating Time

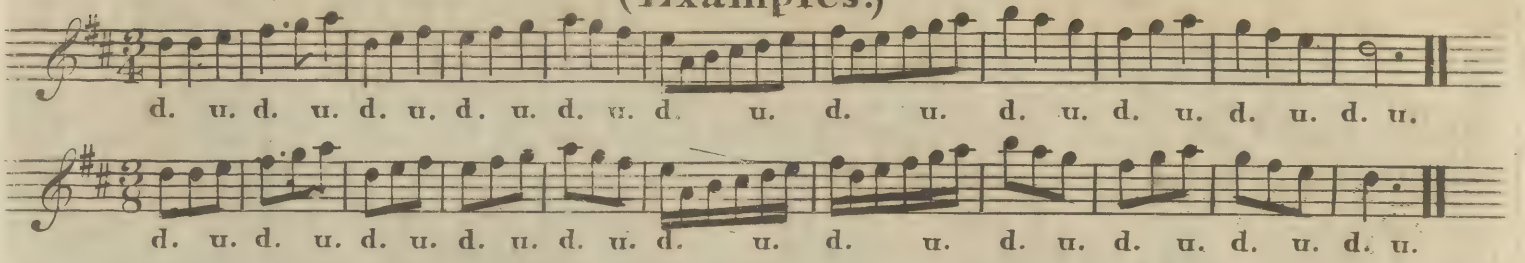
In Common Time, where any of theſe marks are ſet C. ¢. 𝄴. $\frac{2}{4}$. the foot muft go down at the beginning of every bar, and rife at the halt, or middle of the bar, as in the following Ex: the letter d. ſhews where it muft go down and the letter u. where it muft rife.

Example.



In Triple Time where any of these marks are fet $\frac{3}{4}$. $\frac{3}{8}$. the foot must go down with the first and rise with the third.

(Examples.)



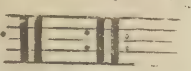
The fame rule ferves for $\frac{9}{8}$. which fometimes occurs, for then the foot must keep down at the first fix, and rise at the last three, where you fee these marks $\frac{6}{4}$. $\frac{6}{8}$. or $\frac{12}{8}$. your foot must go down at the beginning and rise in the middle, it being as Common Time half up and half down. In beating time the heel of your foot fhou'd be kept down to avoid making a disagreeble noise, the toe being fufficient and genteelest for dividing the time.

Semibreve. Minim. Crotchet. Quaver. Semiquaver. Demisemiquaver.

When any of these rests occur, you are to cease playing the length of those notes over them, from which they take their names.

A Fause is marked thus 𝄐 and at fuch a mark all the Performers in a Concert ftop fhort a moment it order to join again with the greater effect; and is often fet over the finishing note of a fong or lefson.

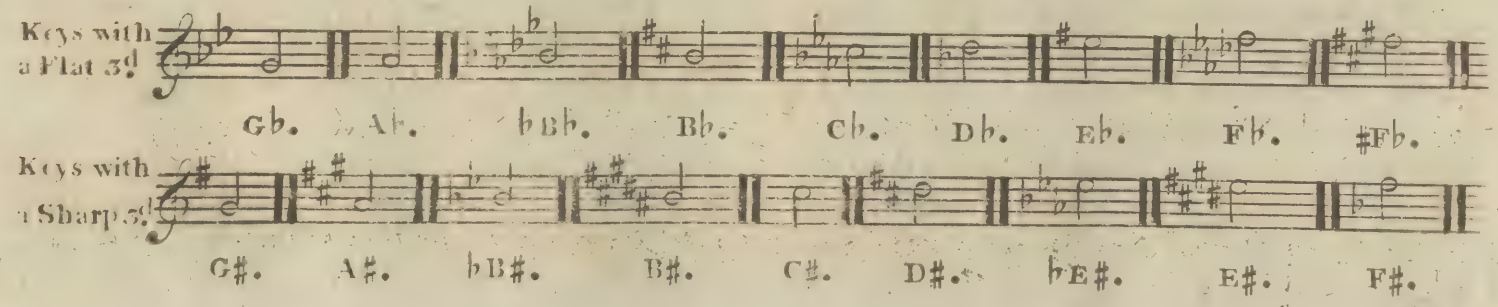
A Repeat is marked thus. 𝄋. or thus. :‖: and fignifies that fuch a part of a fong or lefson muft be play'd twice over from the place whereon they are fet.

Bars are lines drawn acrofs the five lines thus. A double bar thus. 

the first of which fignifies that the ftrain ends there, the laft of these having two dots on each fide denotes that the ftrain muft be play'd twice over.

The Treble or G. Clitf is marked thus 𝄞. A Direct is marked thus 𝆕 at the end of a ftave to fhew the place of the first note in the next ftave.

Flats and Sharps which have been already explained, when fet at the beginning of a tune or lefson affects every note on that line or fpace throughout the whole, unlefs contradicted by a Natural.



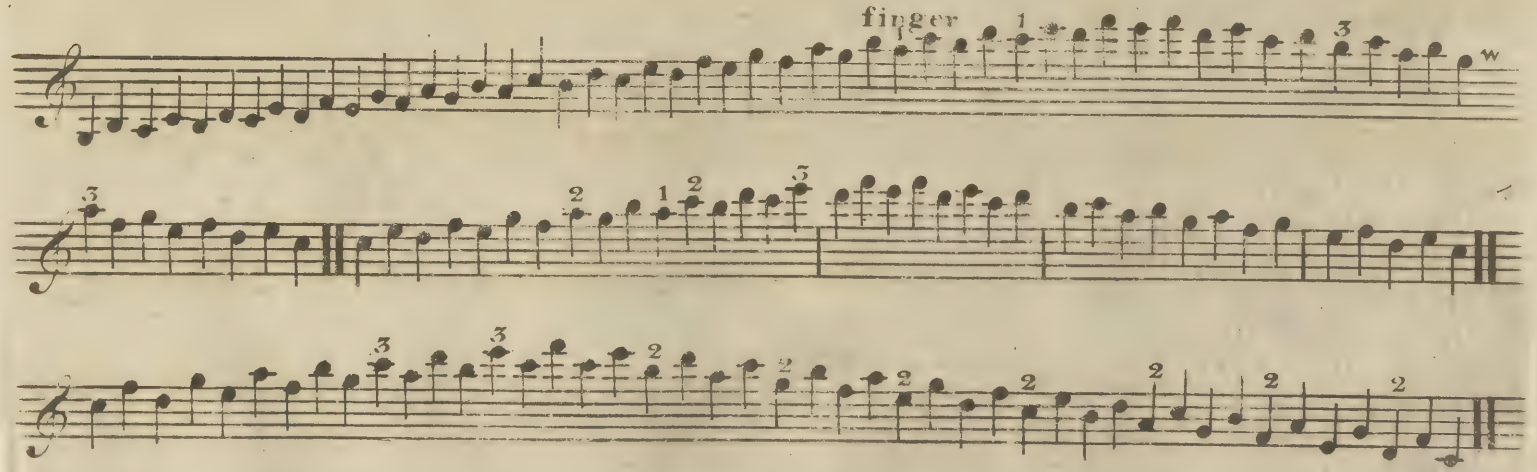
The foregoing are tables of the moft uſeful keys in muſic both Flat and Sharp. By a key is meant the fundamental note of any Air &c. and on which the tune always ends especially the Baſs.

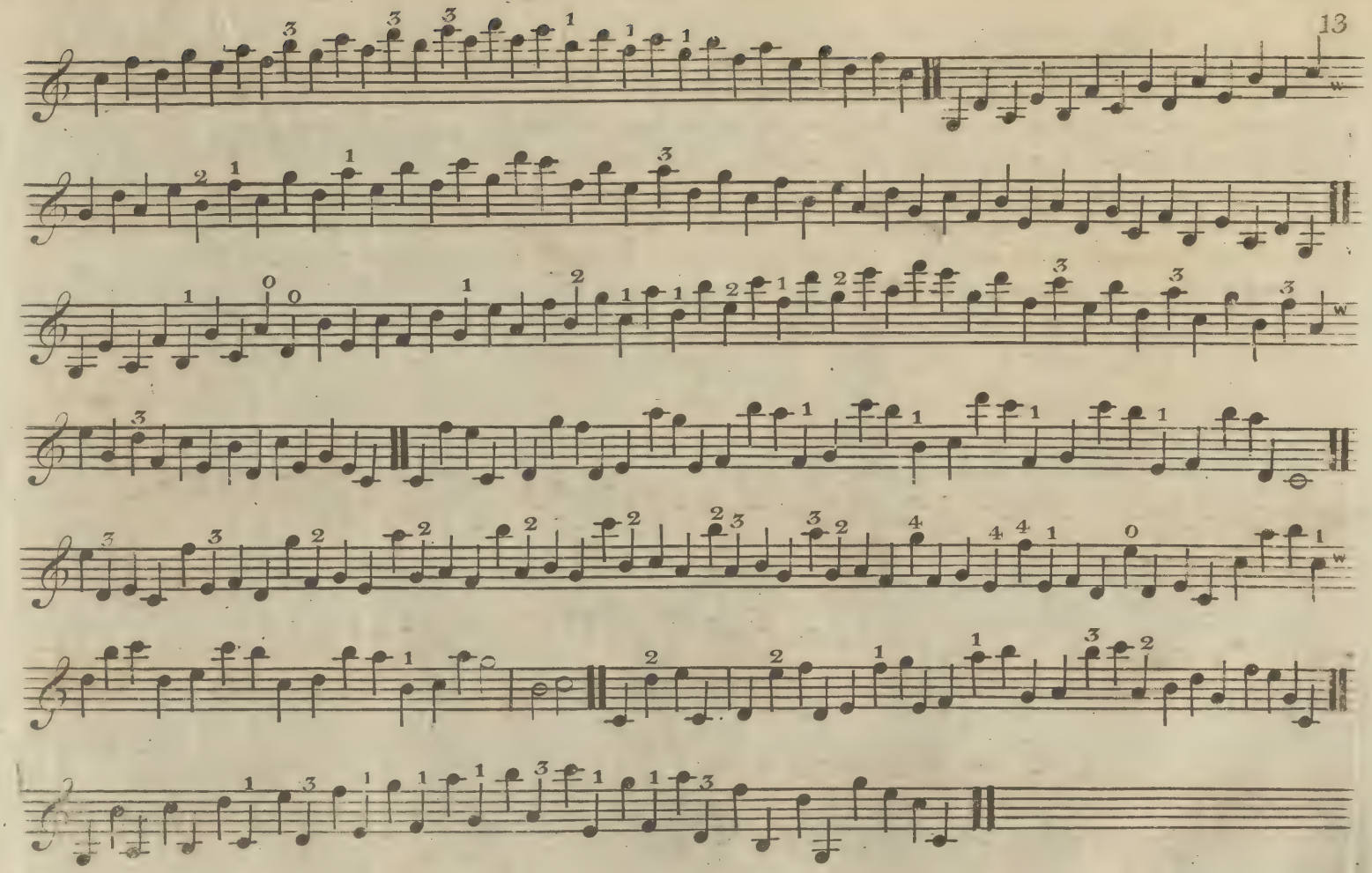
(Rules for Bowing.)

The tone of the Violin principally depends upon the right management of the bow, the bow is to be held at a ſmall diſtance from the nut, between the thumb and fingers, the hair being turned inward againſt the back or outſide of the thumb, in which poſition, it is to be held free and easy, and not ſtiff, the motion is to proceed from the joints of the wriſt, and elbow playing quick notes, and very little or not at all from the joint of the ſhoulder, but in playing long notes where the bow is drawn from one end to the other, the joint of the ſhoulder is alſo a little employ'd. the bow muſt always be drawn, parellel to the bridge which cannot be done if it is held ſtiff and muſt be preſsed upon the ſtrings with the fore finger only, and not with the whole weight of the hand, the beſt Performers are leaſt ſparing of their bow, and make uſe of the whole of it from the point to that part of it under and even beyond the fingers, in an up bow the hand is bent a little downward from the joint of the wriſt, when the nut of the bow approaches the ſtrings and the wriſt is immediately ſtraightned, or the hand rather a little bent back or upwards, as ſoon as the bow is began to be drawn down again.

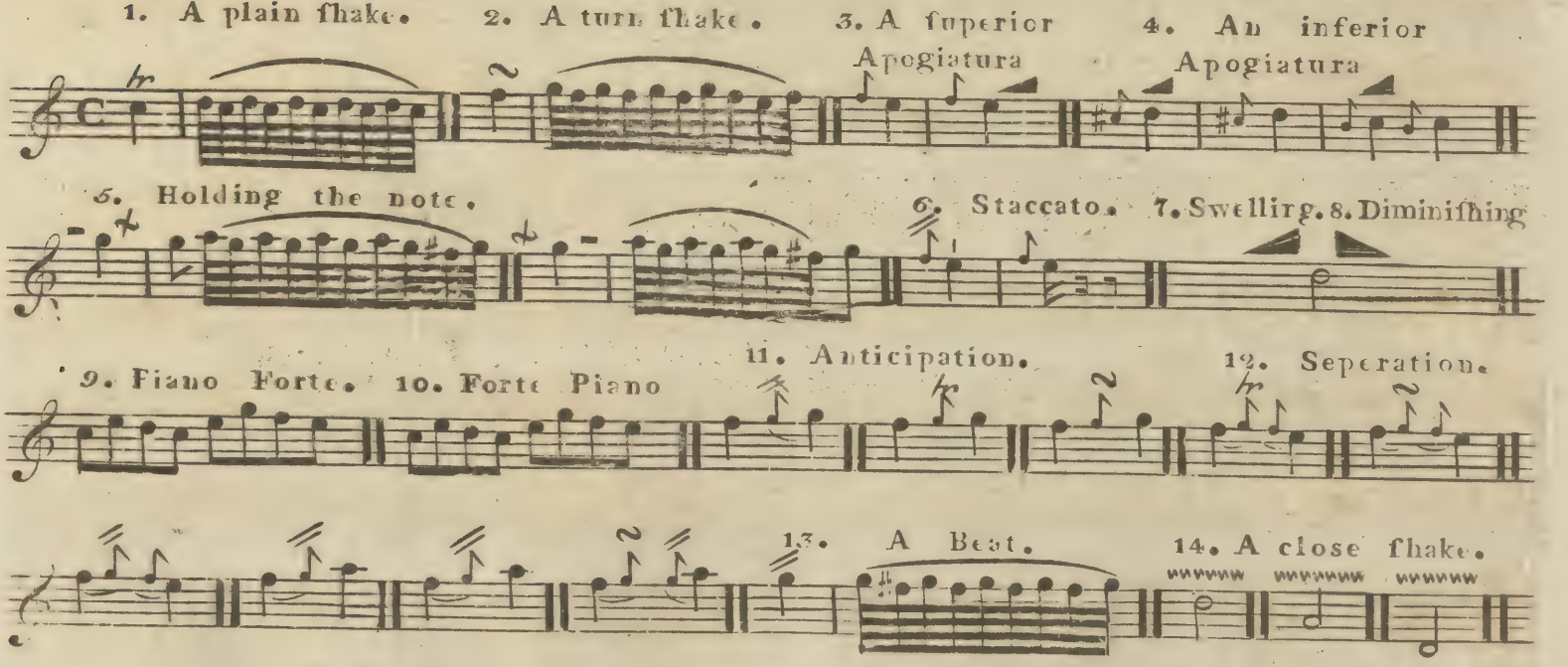
One of the principal beauties of the Violin is the ſwelling or increaſing and ſoftening the ſound, which is done by preſsing the bow upon the ſtrings with the fore finger more or leſs.

In playing all long notes the ſound ſhou'd be begun ſoft, and gradually ſwelled till the middle, and from thence gradually ſoft'ned till the end and lastly particular care must be taken to draw the bow ſmooth from one end to the other without interruption or ſtopping in the middle, for on this principally, and keeping the bow always parallel with the bridge, and preſsing it only with the fore finger upon the ſtrings with diſcretion, depends the fine tone of the Inſtrument. Several ſcales compoſed of all the intervals which belong to the Diatonic Genius, in which are variety of transpoſitions of the hand, Draw the bow down and up and up and down alternately.

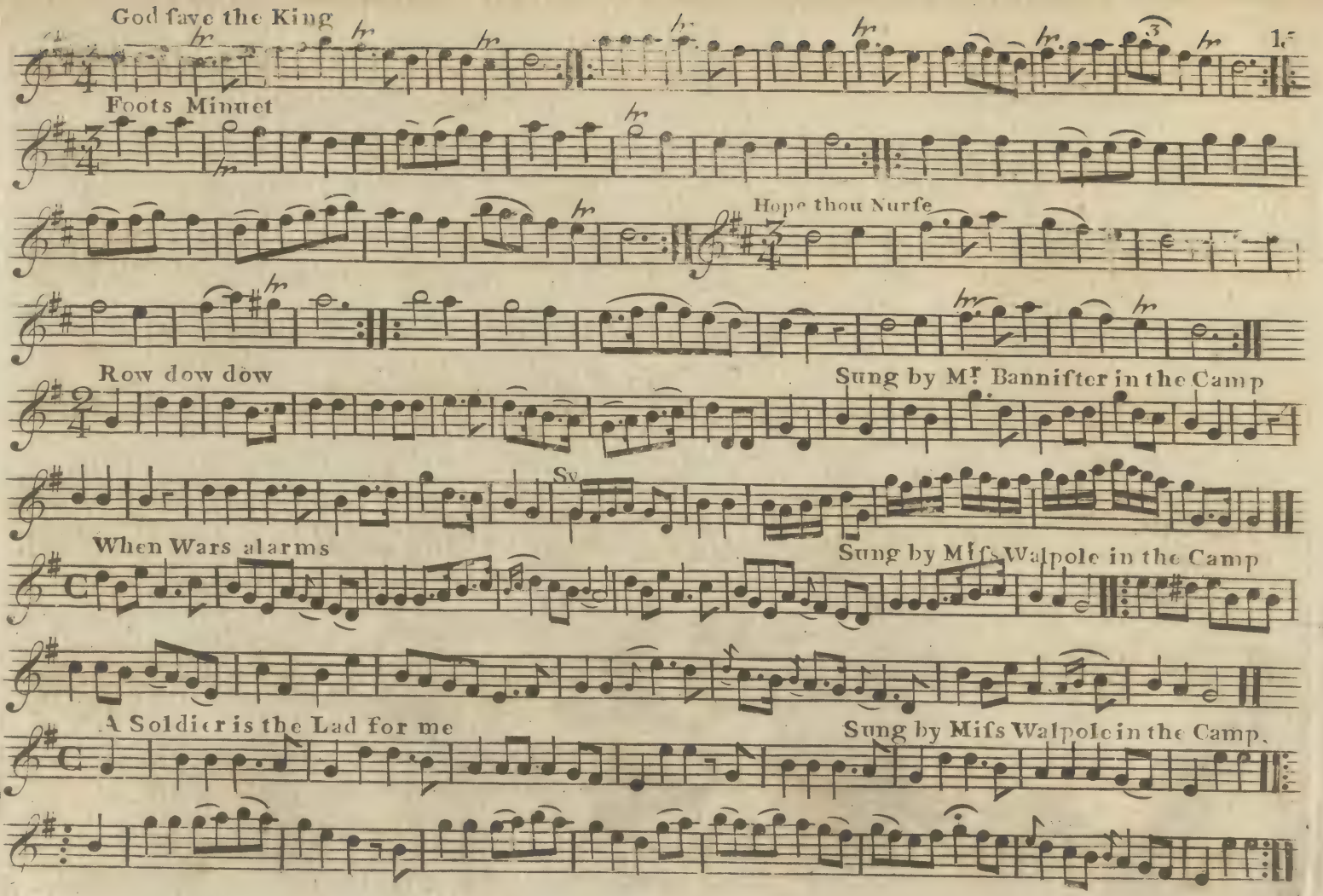




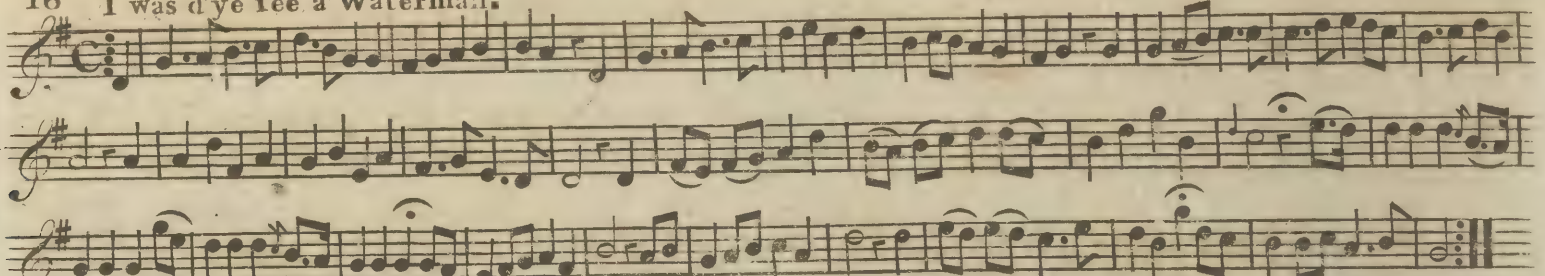
There are 14 Ornaments of Expreſsion neceſsary to the playing in good taste viz.



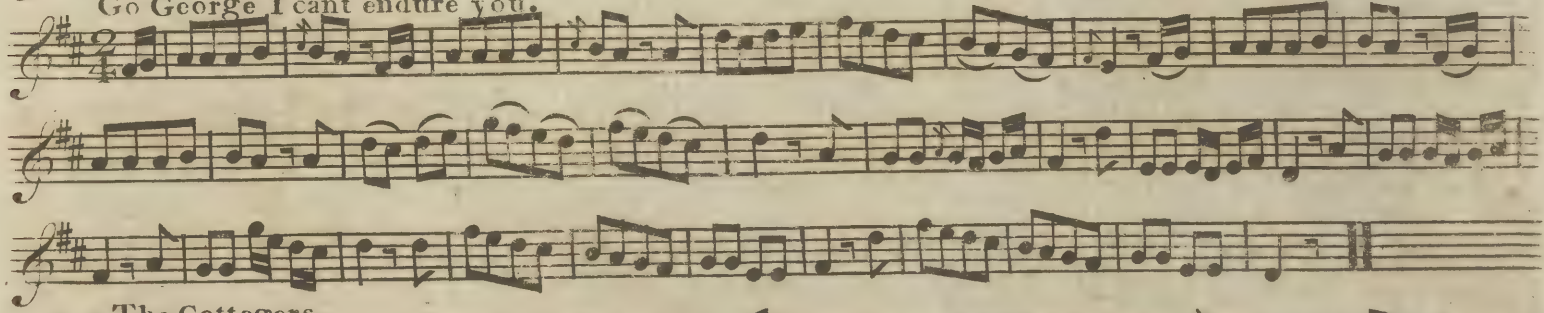
The close ſhake cannot potsibly be described by notes as in the former Examples. To perform it you must preſs the finger ſtrongly upon the ſtring and move the wrist round out equally, ſwelling the ſound by degrees, drawing the bow nearer to the bridge.


God save the King
Foots Minuet
Hope thou Nurse
Row dow dow
Sung by Mr. Bannister in the Camp
When Wars alarms
Sung by Miss Walpole in the Camp
A Soldier is the Lad for me
Sung by Miss Walpole in the Camp.

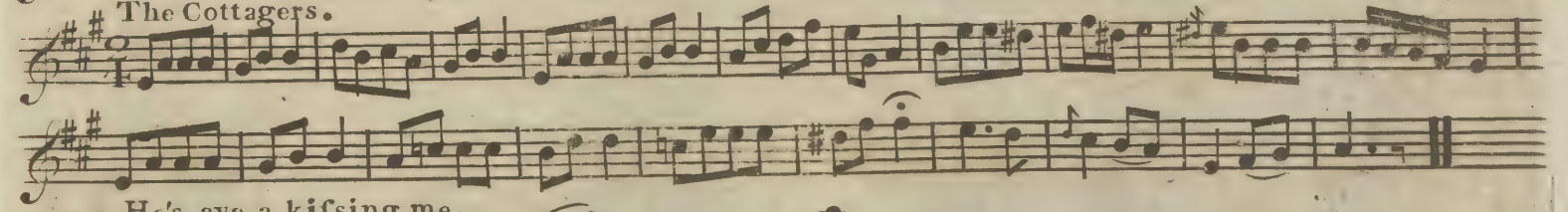
I was d'ye fee a Waterman.



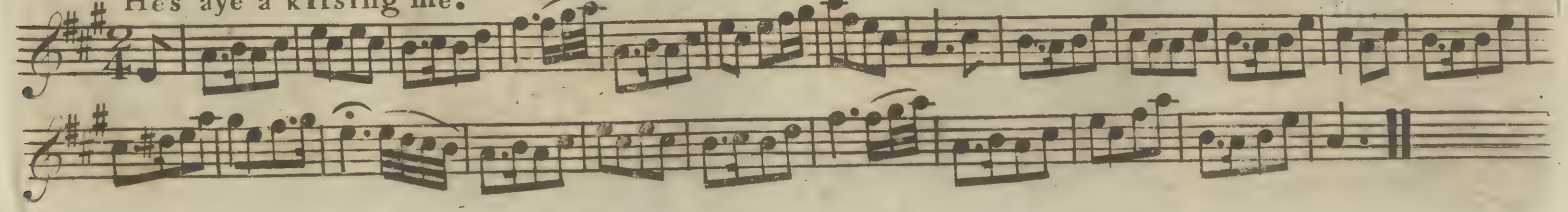
Go George I cant endure you.



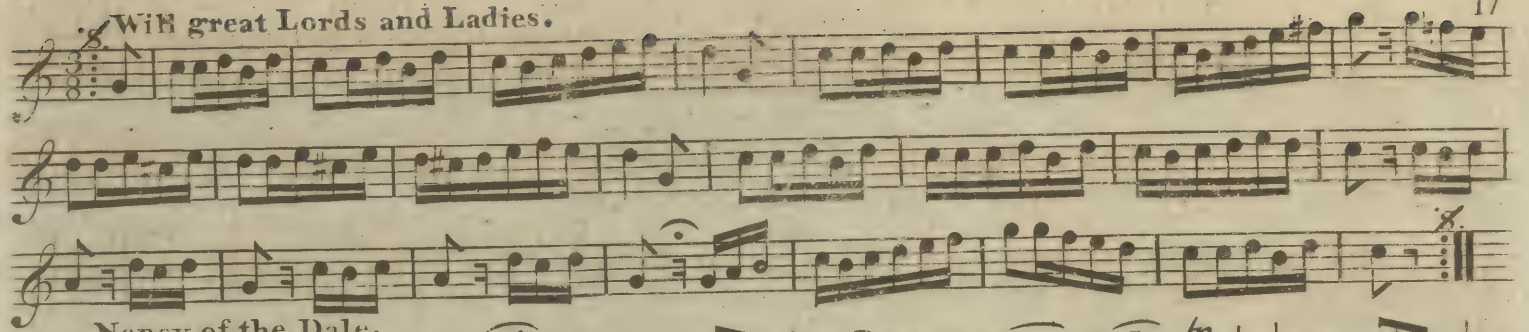
The Cottagers.



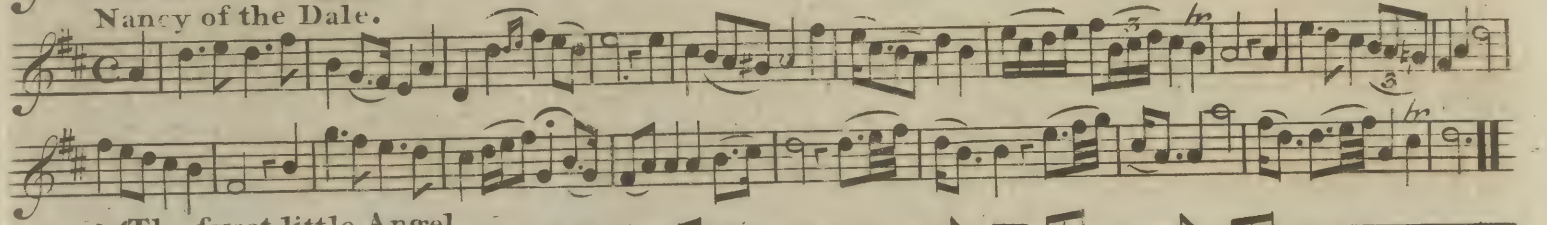
He's aye a kifsing me.



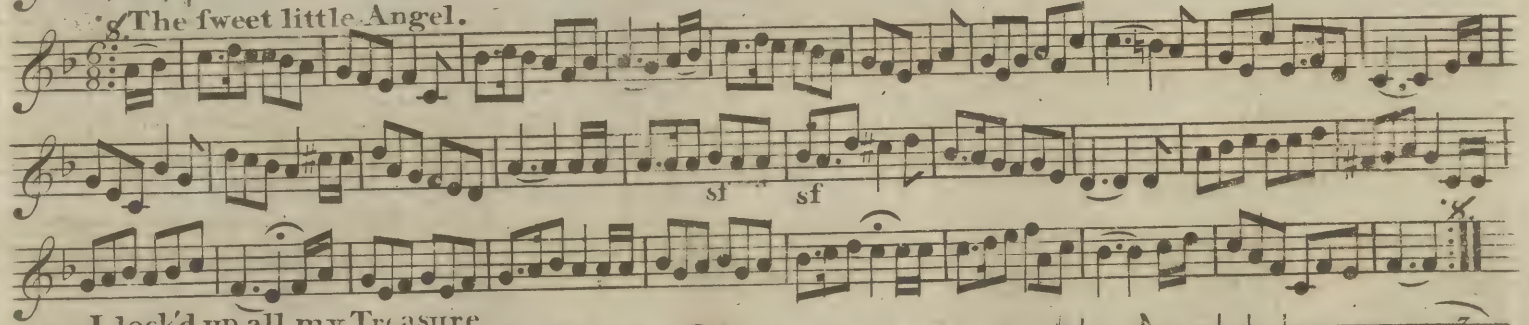
Will great Lords and Ladies.



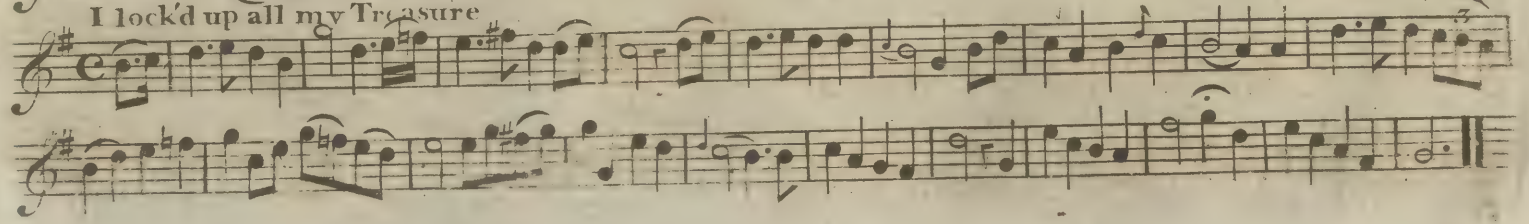
Nancy of the Dale.



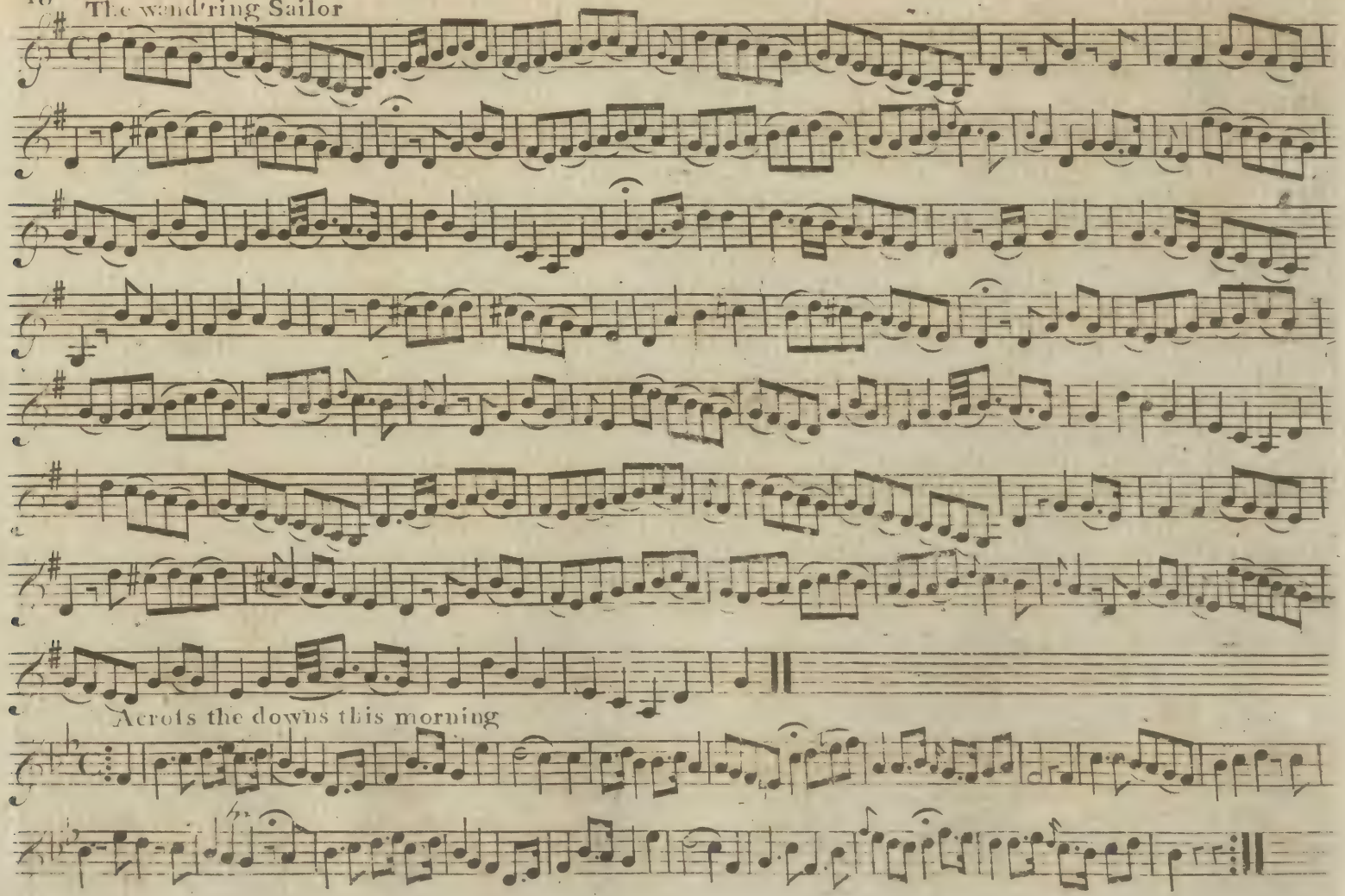
The fweet little Angel.

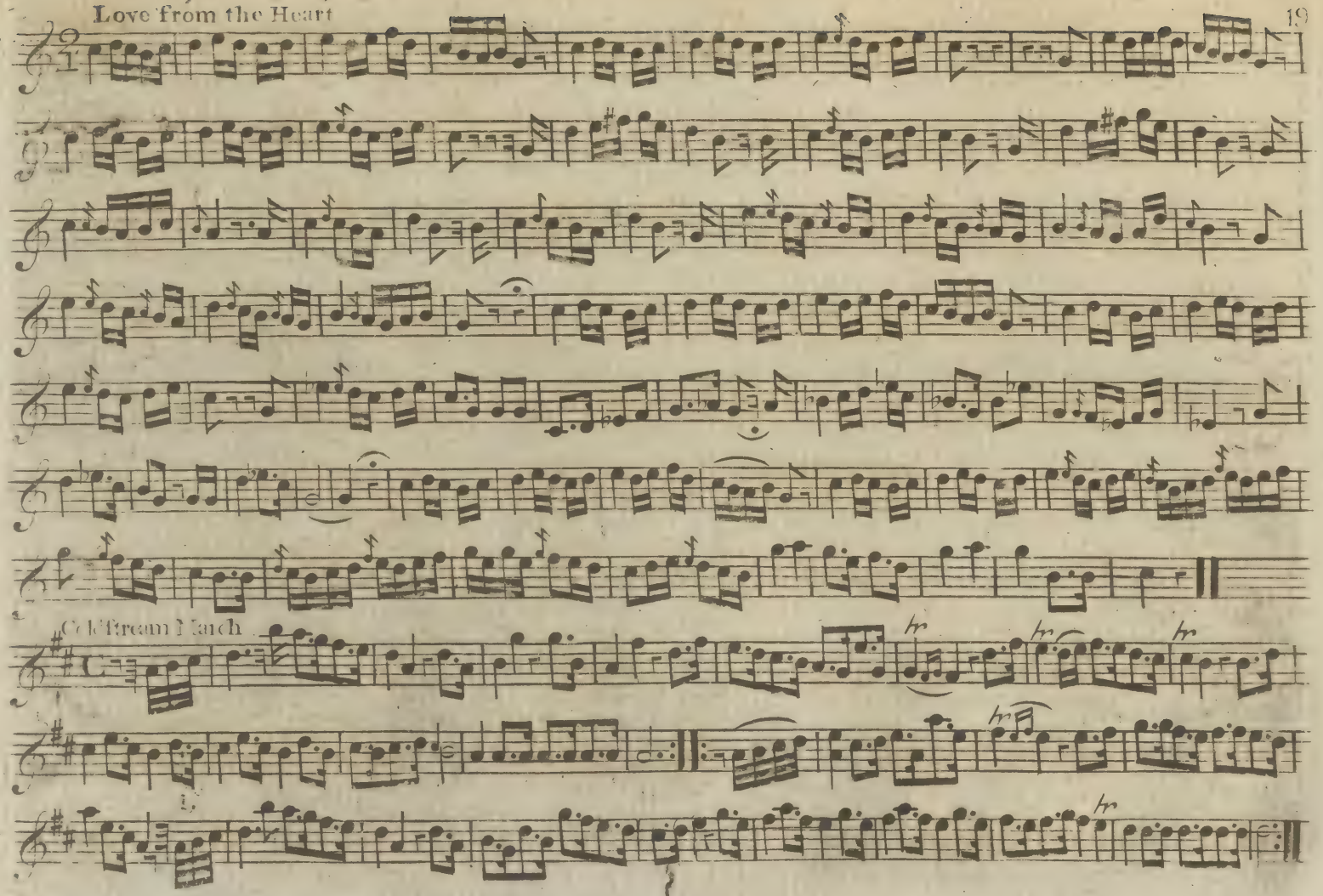


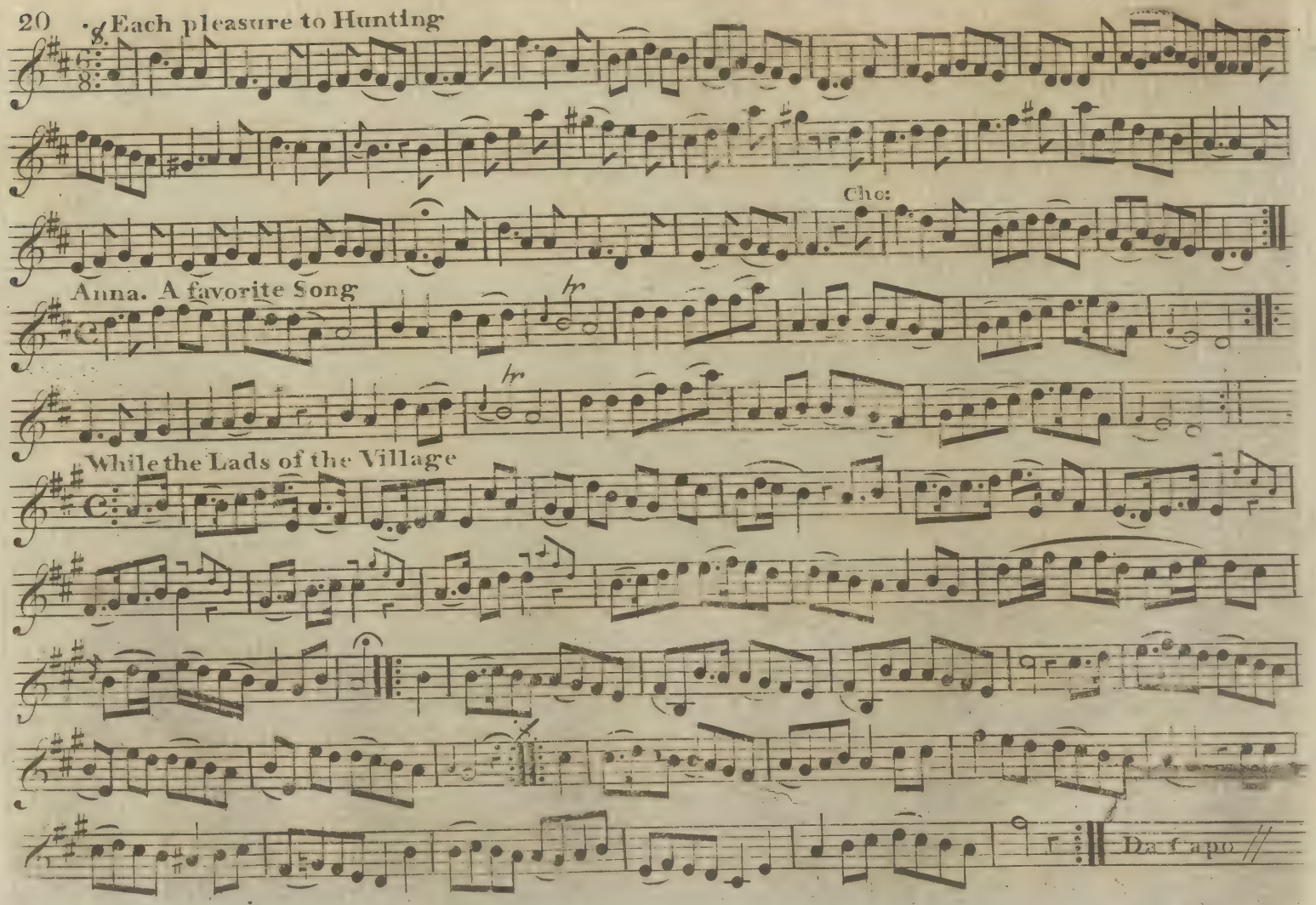
I lock'd up all my Treasure



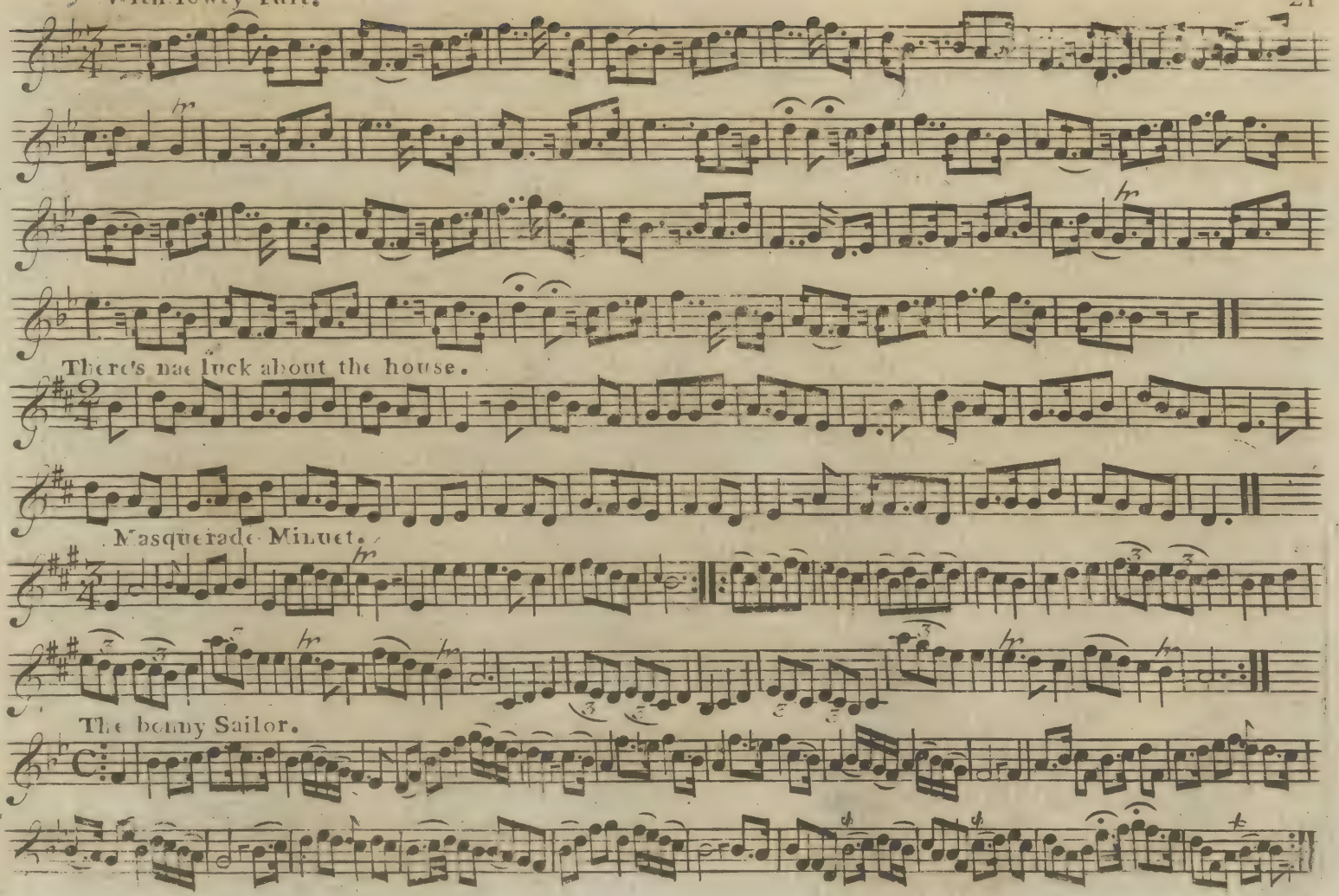
The wand'ring Sailor

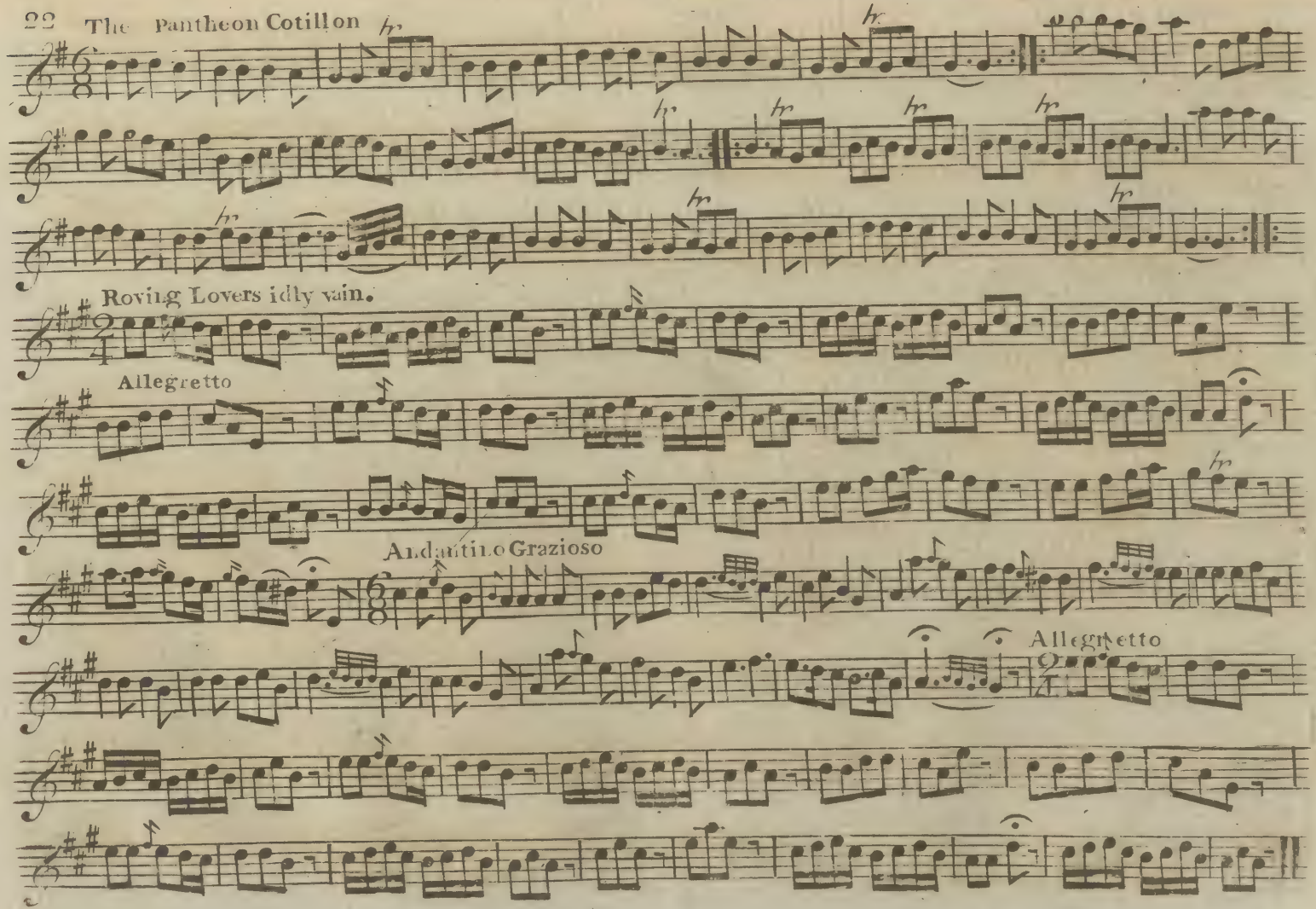



Coldstream March

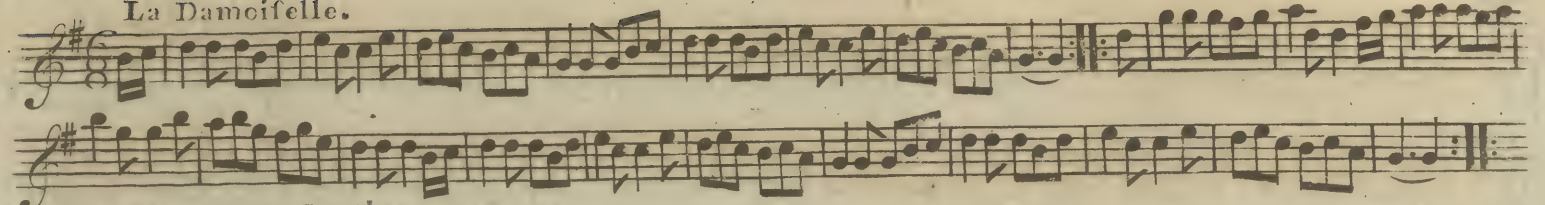

Each pleasure to Hunting
Cho:
Anna. A favorite Song
While the Lads of the Village
Da Capo

With lowly fuit.

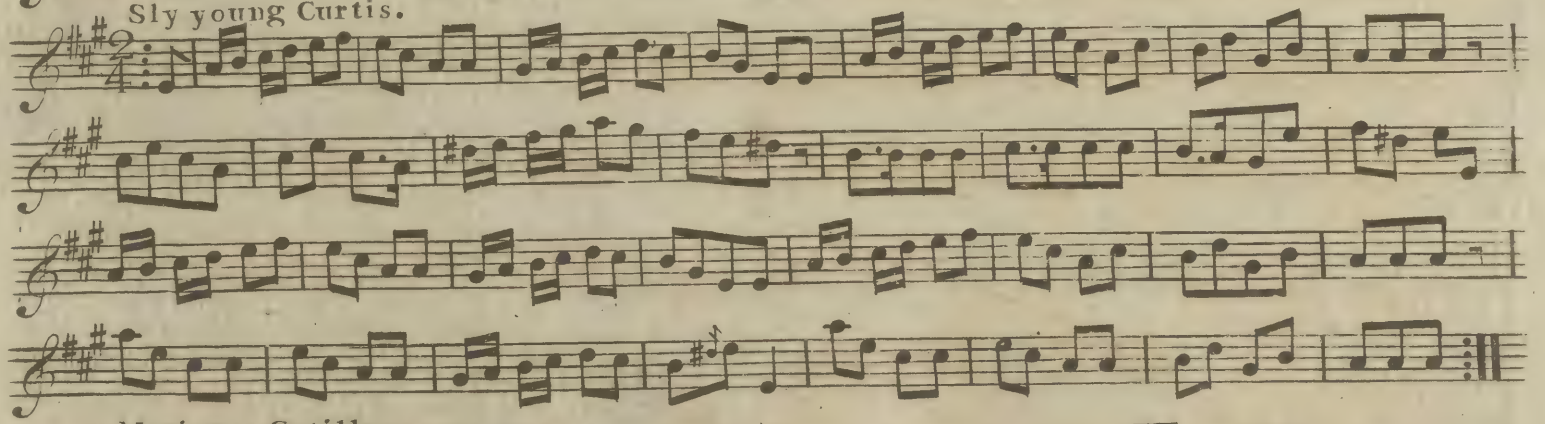



Roving Lovers idly vain.
Allegretto
Andantino Grazioso
Allegretto

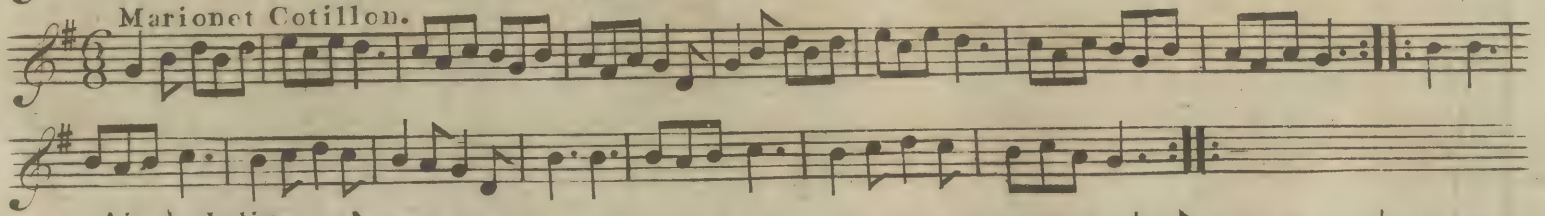
La Damoifelle.



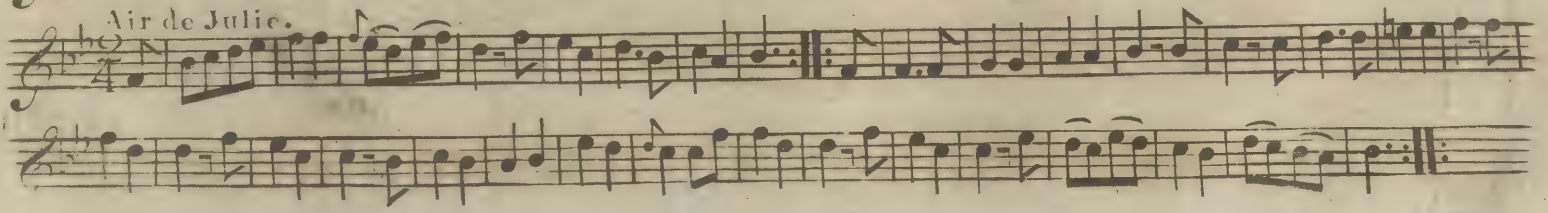
Sly young Curtis.



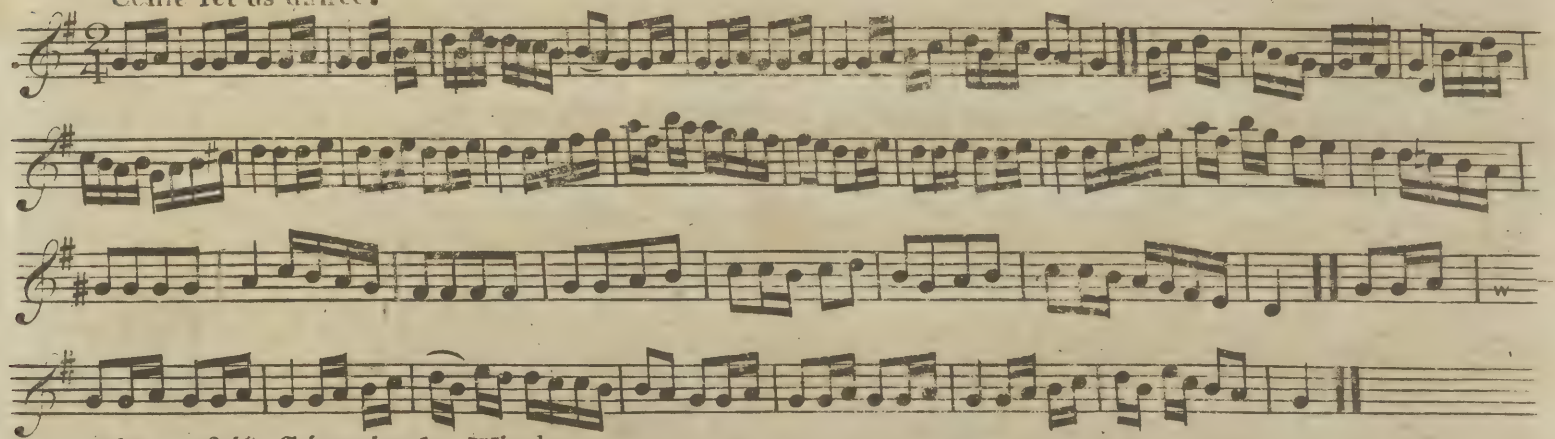
Marionet Cotillon.



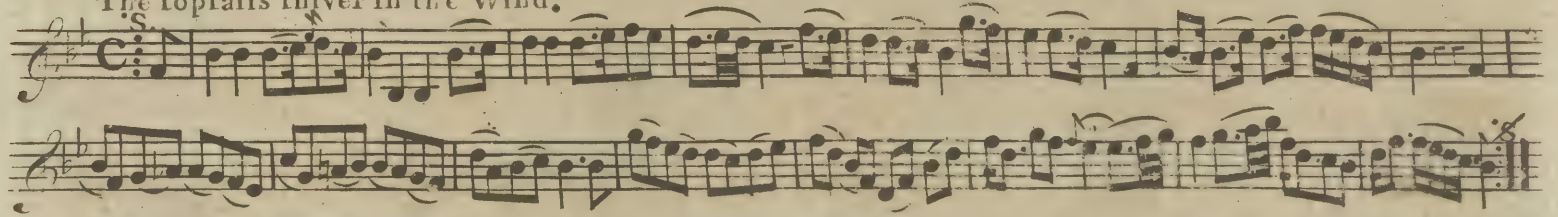
Air de Julie.



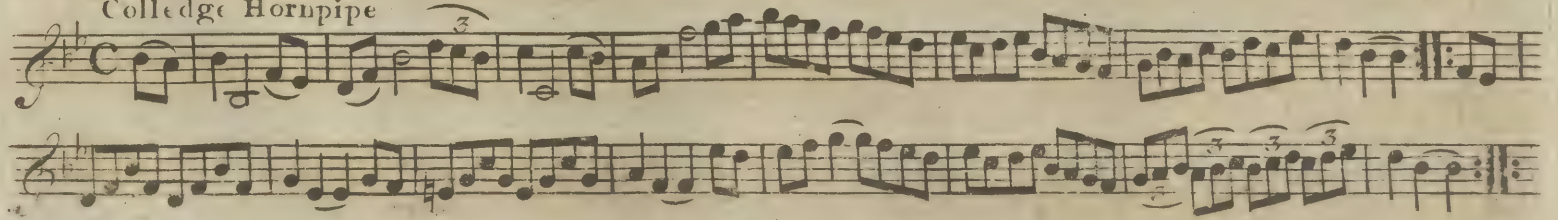
Come let us dance.

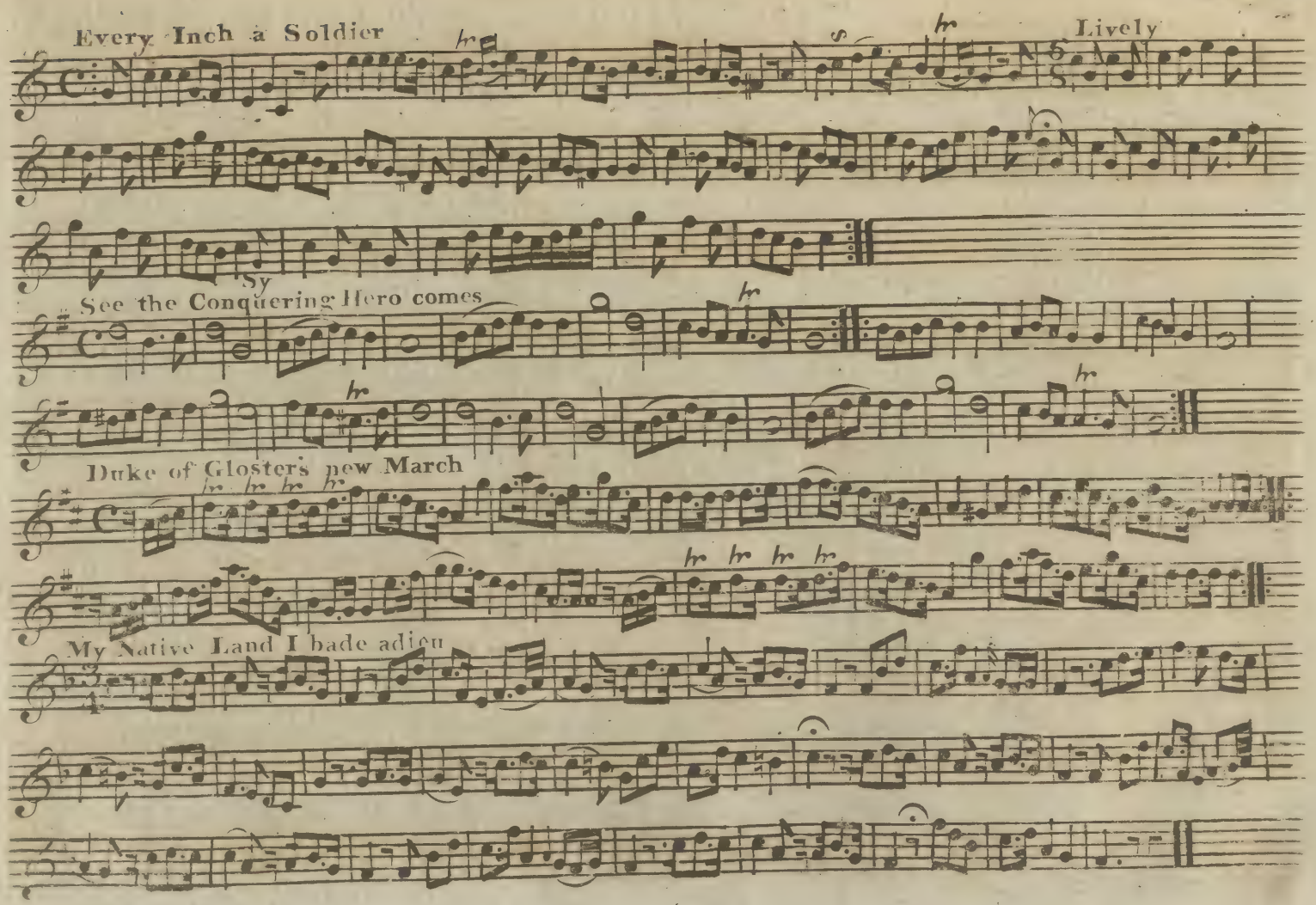


The topsails shiver in the Wind.

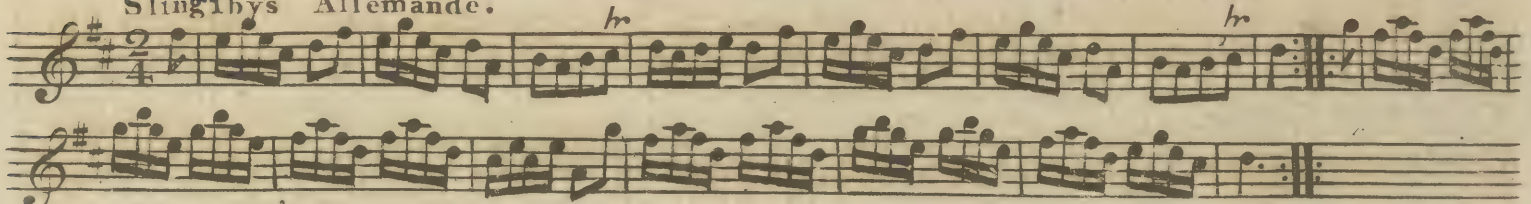


Colledge Hornpipe

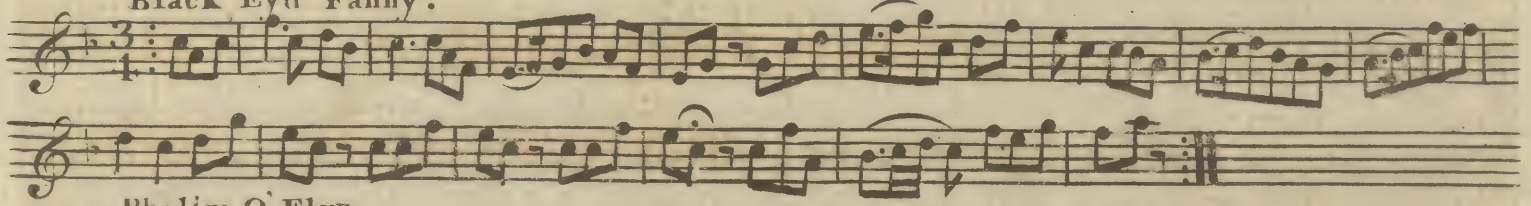



Every Inch a Soldier
Lively
Sy
See the Conquering Hero comes
Duke of Gloster's new March
My Native Land I bade adieu

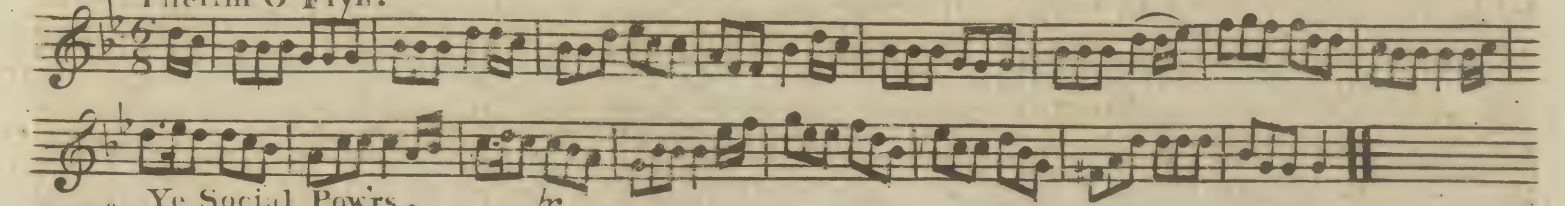
Slingsby's Allemande.



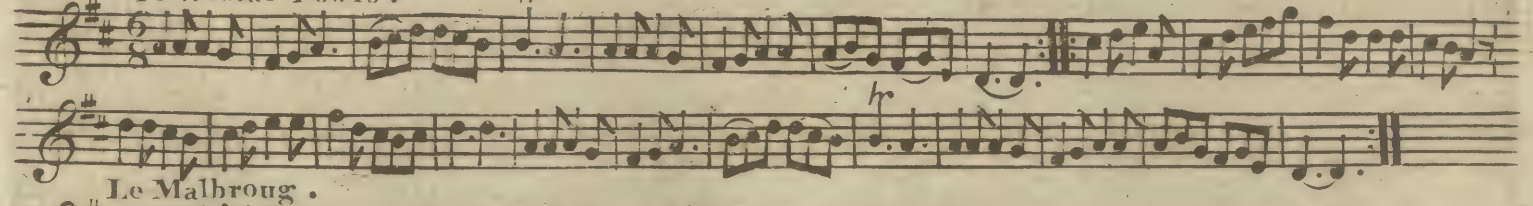
Black Eyd Fanny.



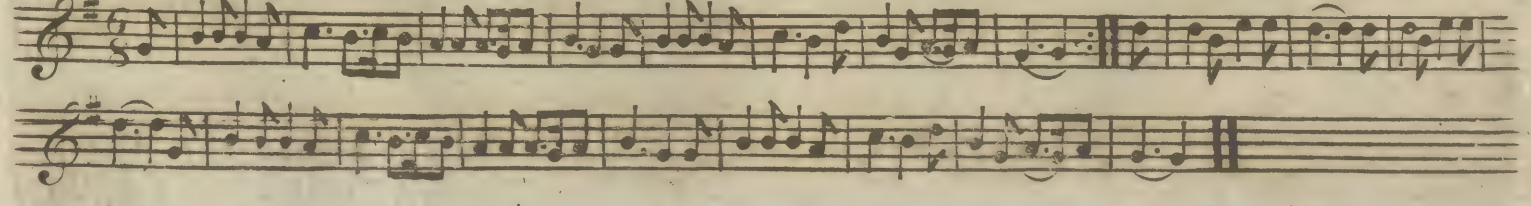
Phelim O'Flyn.

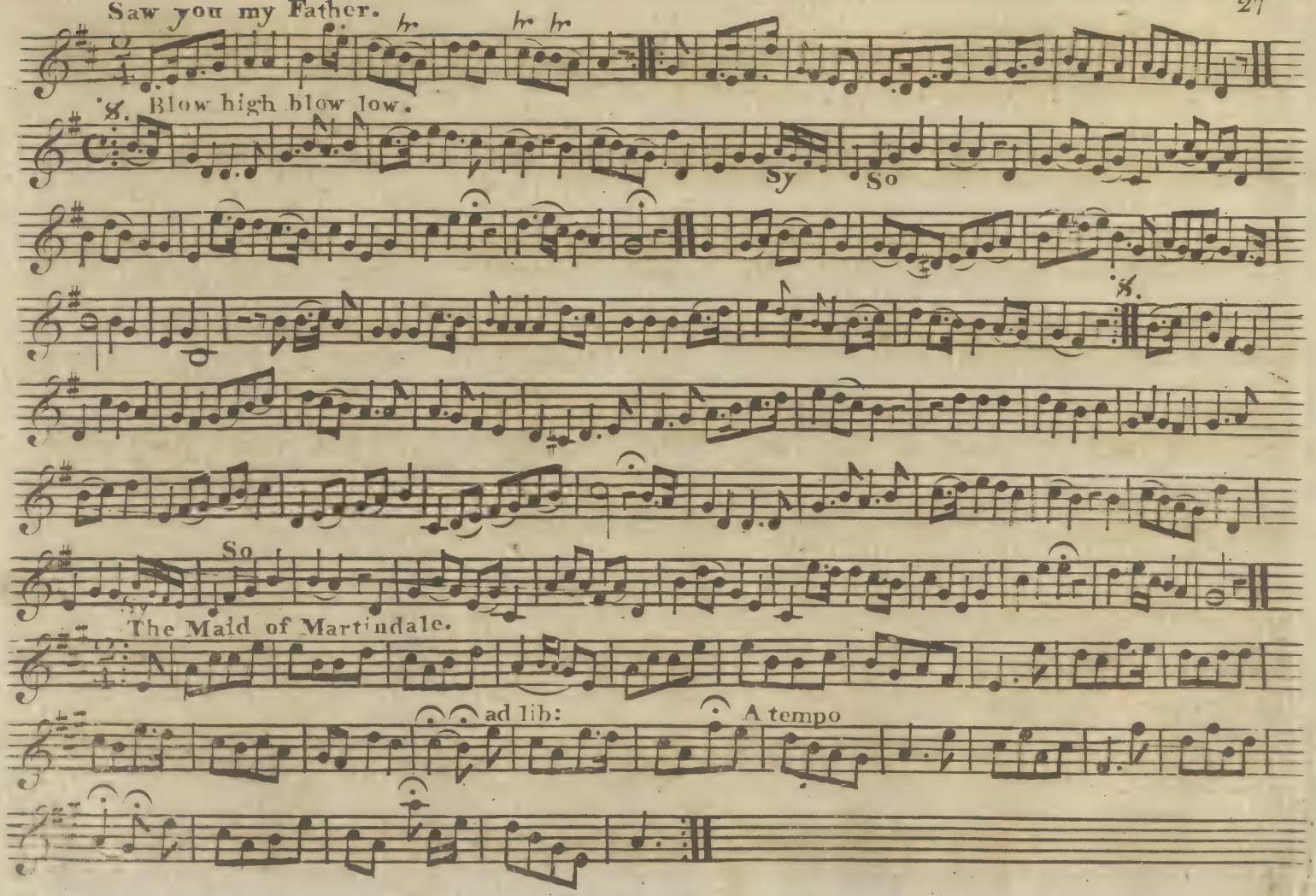


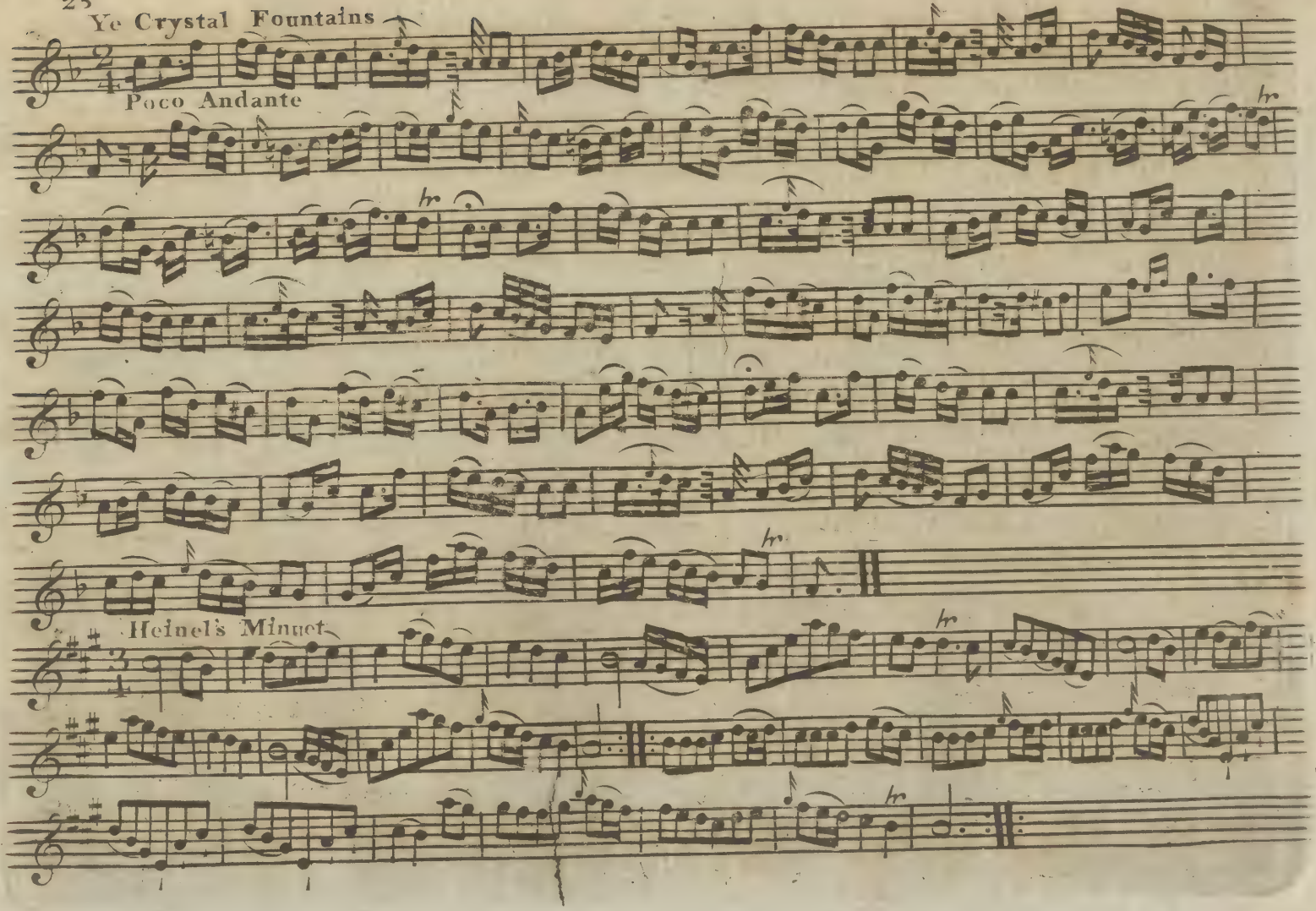
Ye Social Pow'rs.



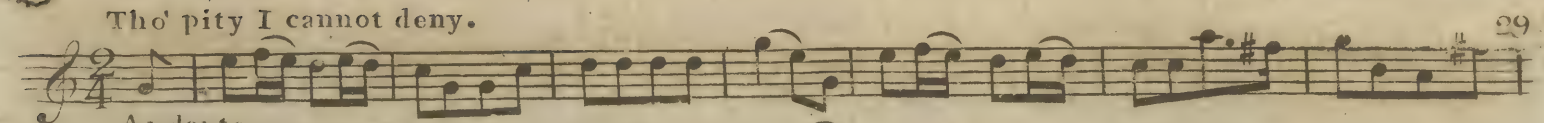
Le Malbroug.



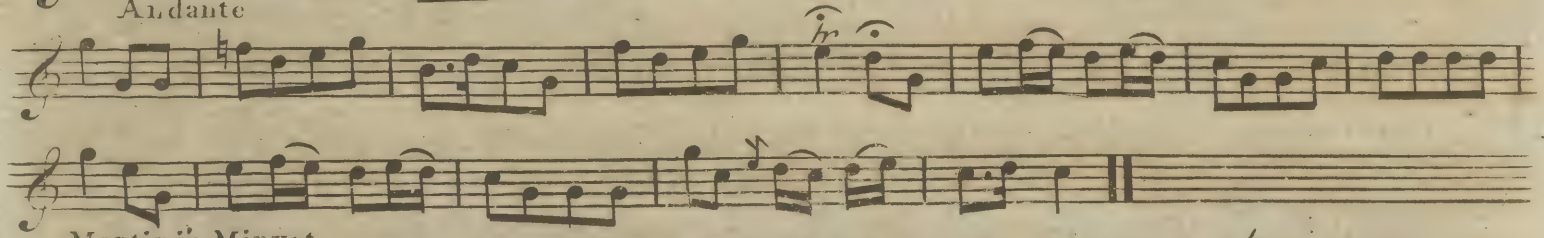

Saw you my Father.
Blow high blow low.
Sy
So
So
The Maid of Martindale.
ad lib:
A tempo


Ye Crystal Fountains
Poco Andante
Heinel's Minuet

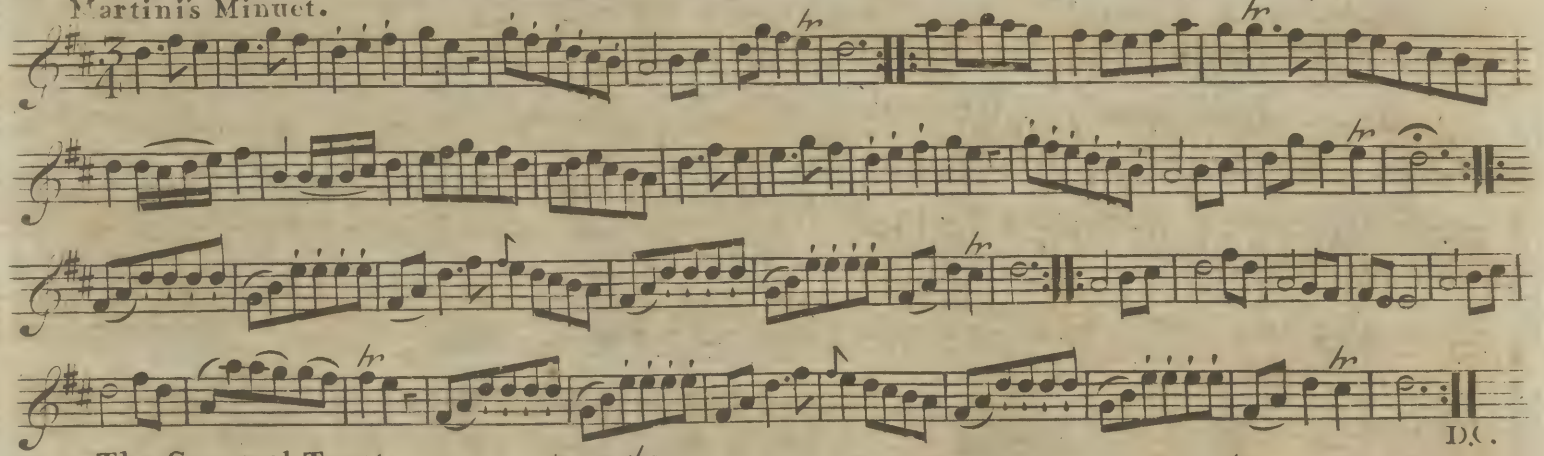
Tho' pity I cannot deny.



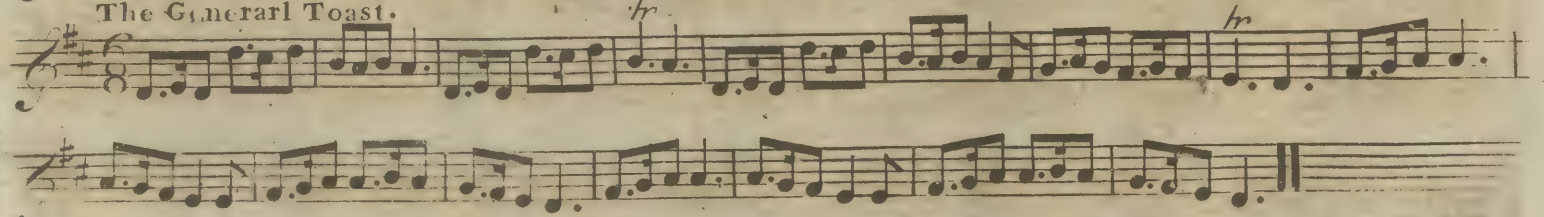
Andante

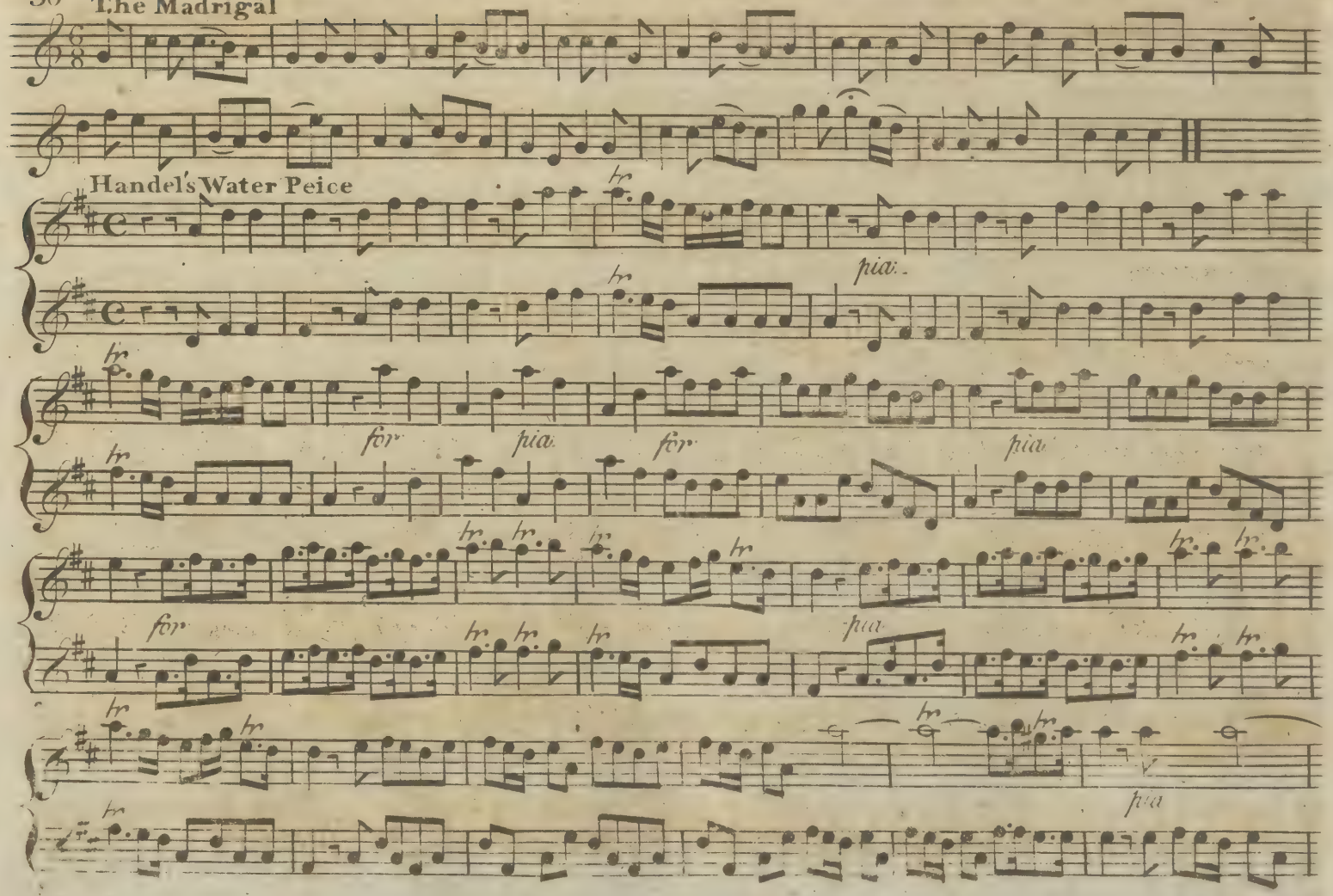


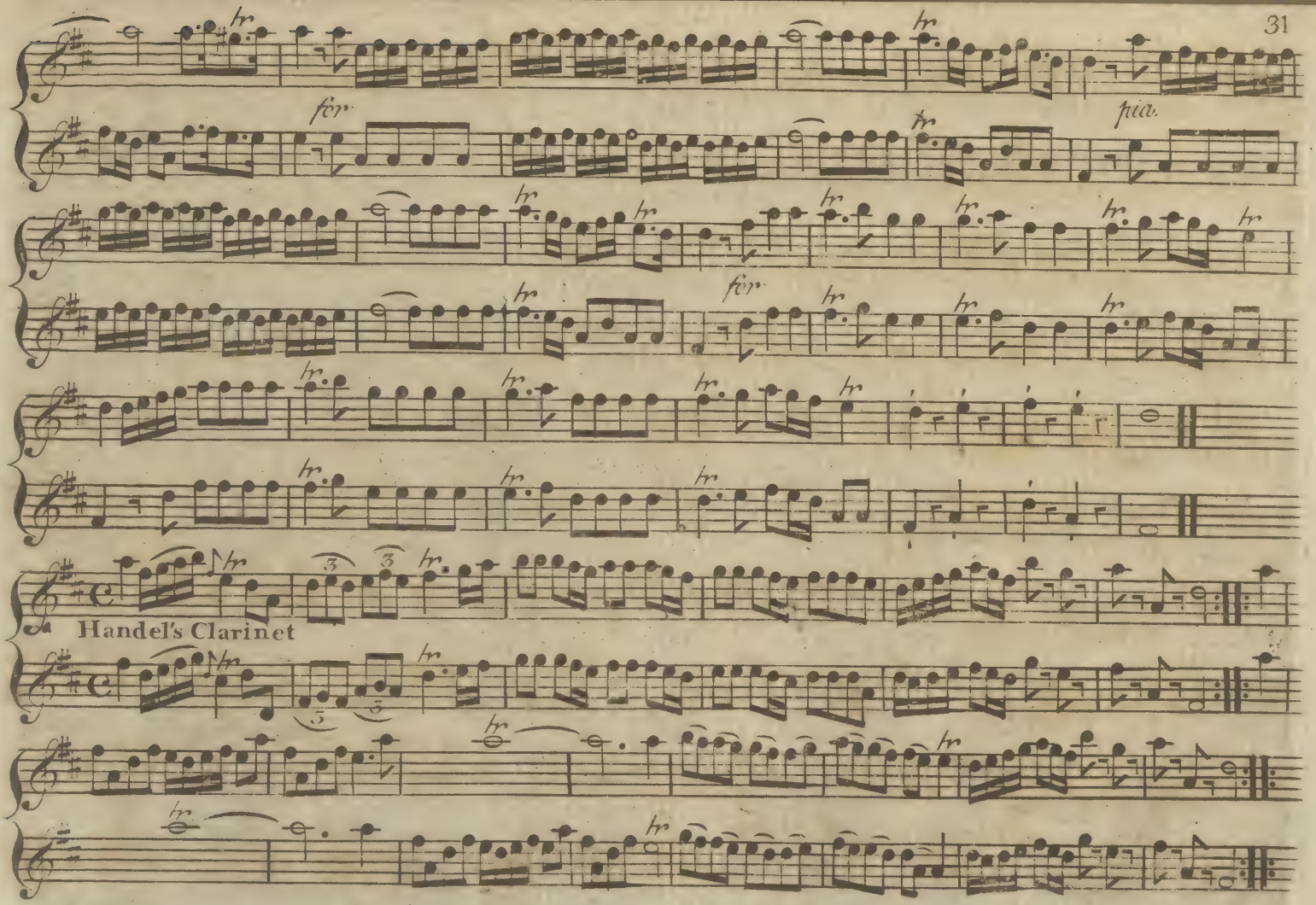
Martini's Minuet.

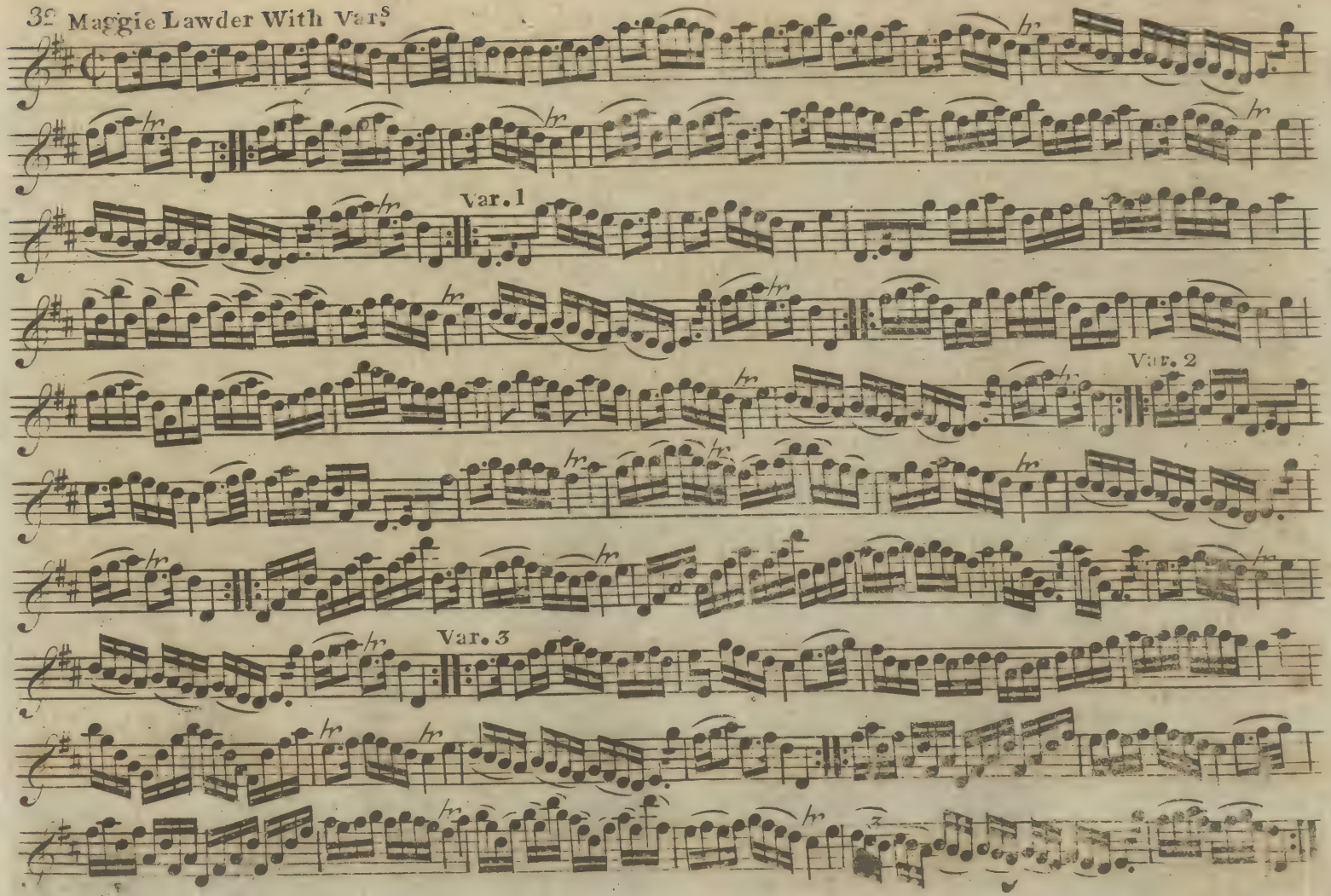


The Generarl Toast.




The Madrigal
Handel's Water Peice


for
pia.
for
Handel's Clarinet

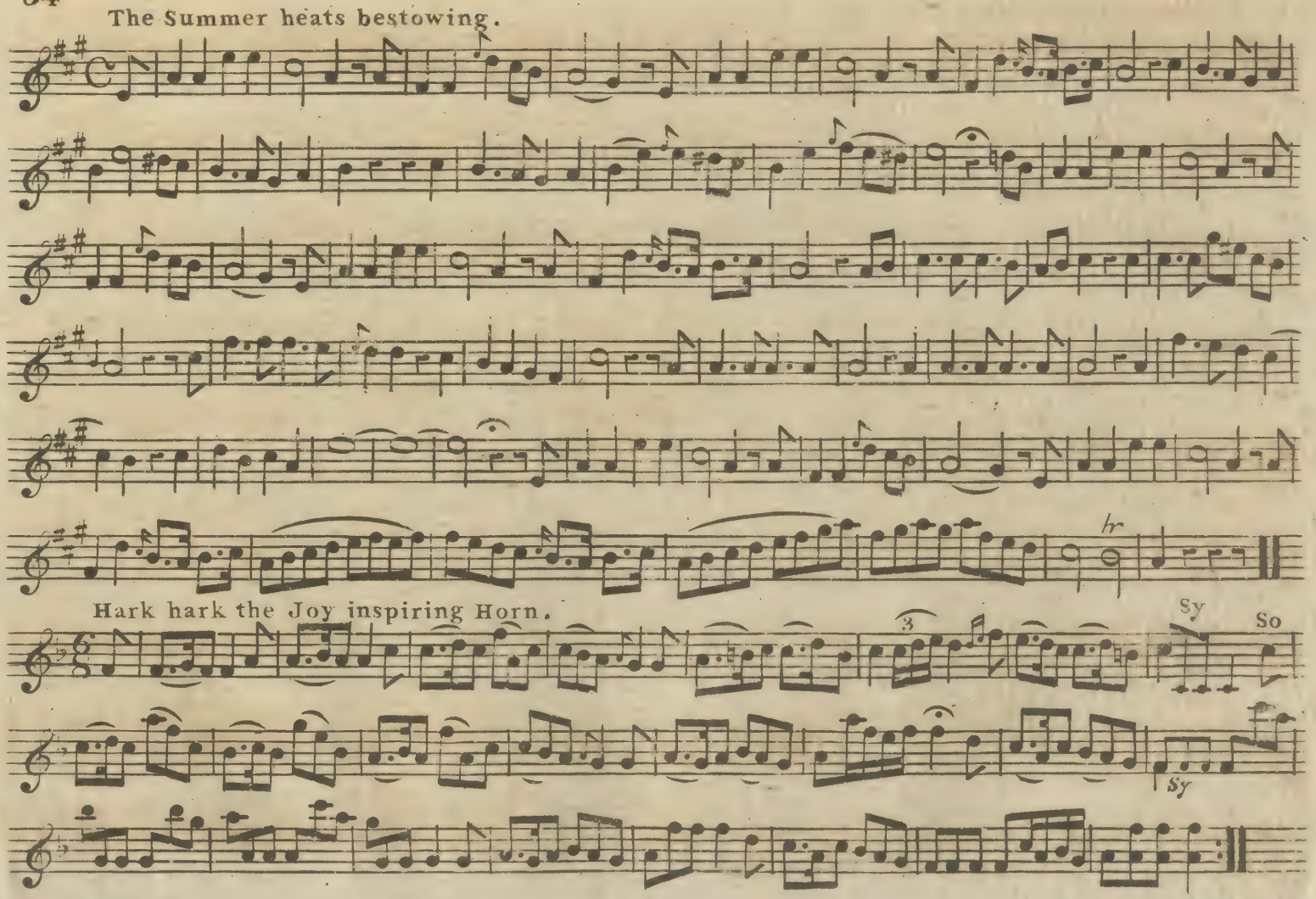

Var. 1
Var. 2
Var. 3

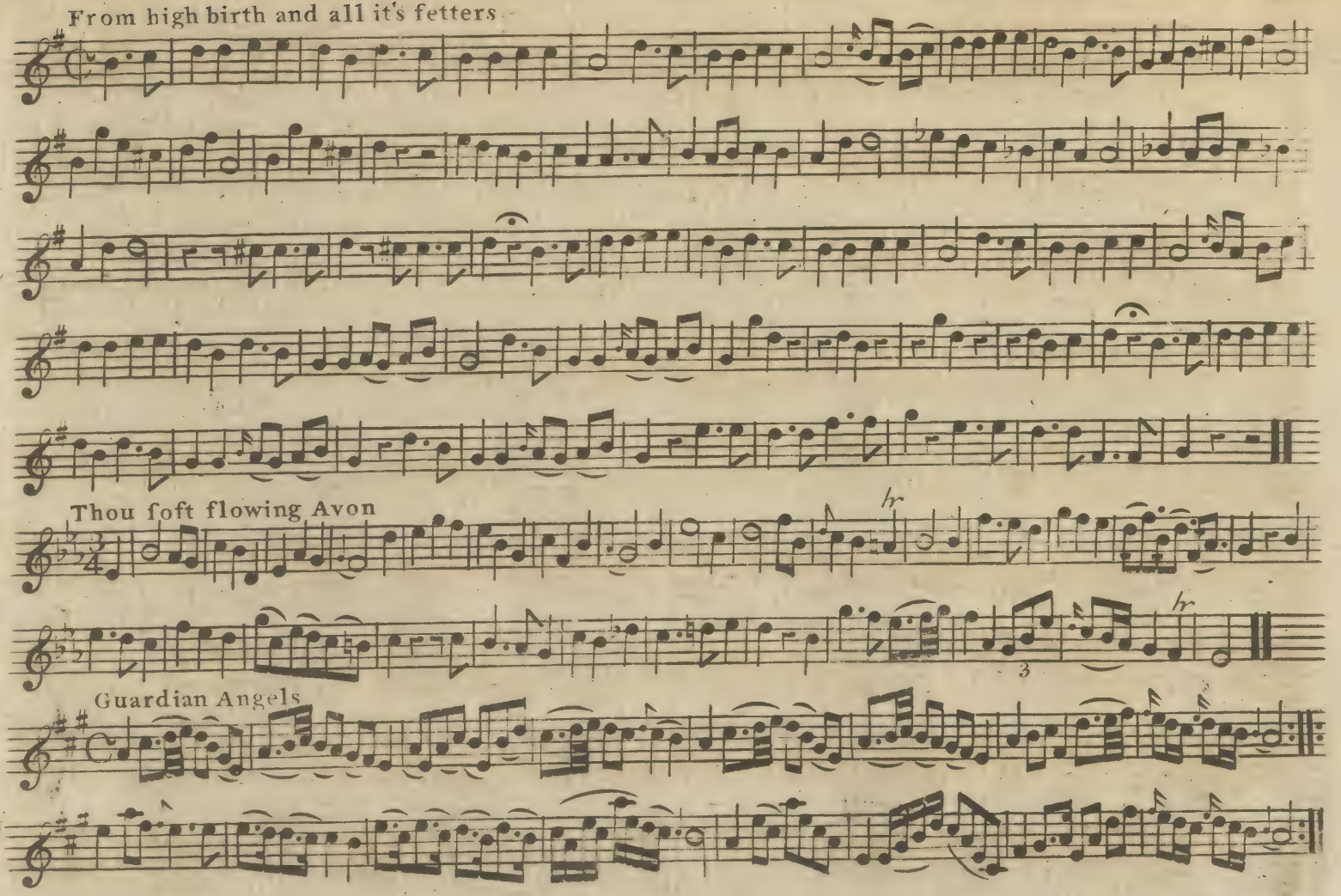
The Streamlet that flow'd. in the Woodman

Sweet Paſsion of Love.

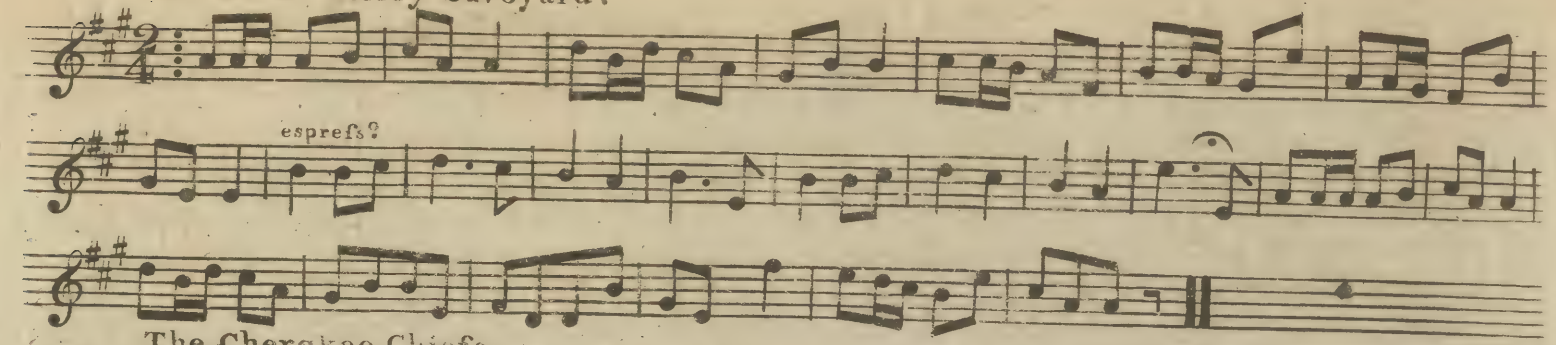
In the World's crooked path. espreſs Woodman

Gramachree Molly.

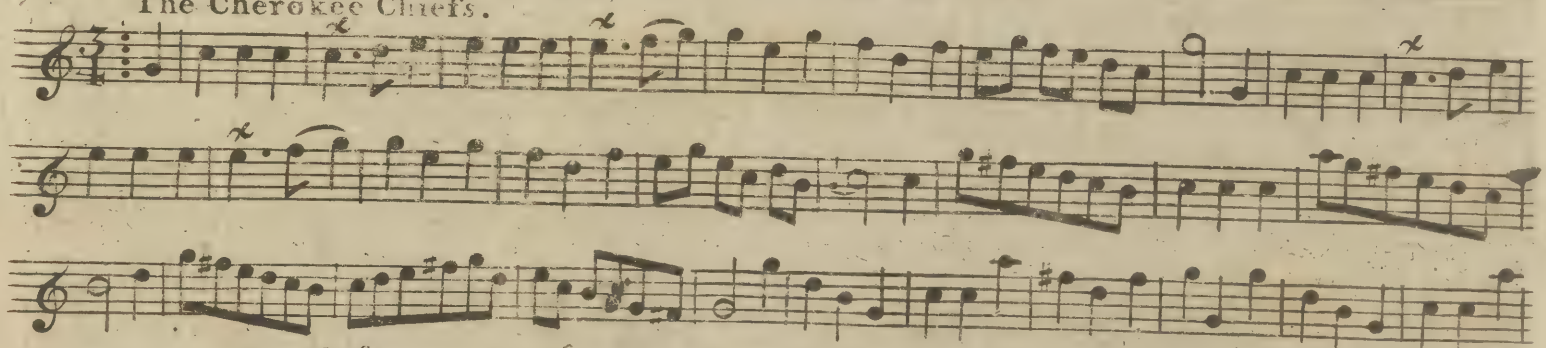

The Summer heats bestowing.
hr
Hark hark the Joy inspiring Horn.
Sy
So
Sy


From high birth and all it's fetters
Thou ſoft flowing Avon
Guardian Angels

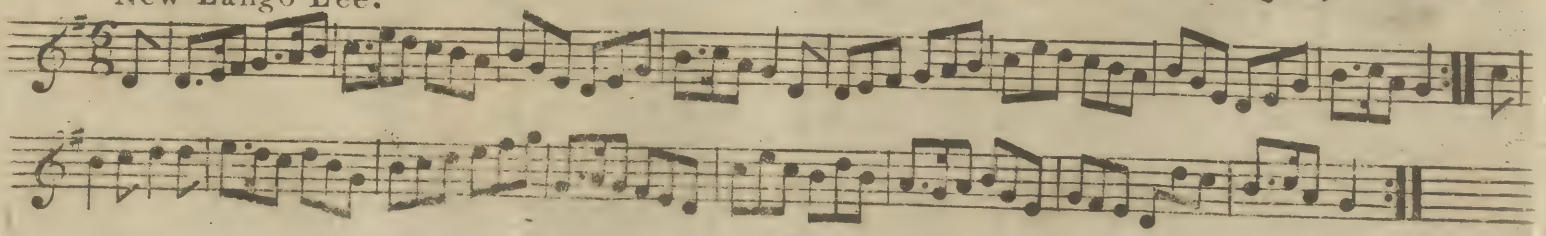
We be de merry Savoyard.



The Cherokee Chiefs.



New Lango Lee.



A DICTIONARY.

Explaining fuch Greek, Latin, Italian, and French Words, as generally occur in Mufic.

A

Adagio. a flow movement
Ad Libitum. if you please
Affettuoso. very tenderly
Allegretto. pretty quick
Allegro. life and vigour
Andante. fignifies that all the Notes muft be play'd equal and diftinctly.
Afsai. enough.

B

Bene placito. at pleasure.

C

Canzonetta. a fong in gene!
Camera. Chamber. as Arie da Camera. Chamber Air
Con. with. as Con Violini. with Violins.

D

D. C. or Da Capo. begin again and end with the firft ftrain.
Dolce. foft. fweet. &c.
Duetto. Mufic in 2 parts
Divoto. grave. ferious &c.

E

Echo. or Echus. in imitation of a natural Echo. this word is fometimes used inftead of Piano.

F

F. For. or Forte. loud.
FF. or Piu Forte. louder. than Forte.
Fortifsimo. very loud.
Fuga. or Fuge. is when fome of the parts begin a certain air and the other parts begin fometime after imitating the firft and repeating the fame Air through out all the parts.

G

Gailiarda. gay. brisk &c.
Gigha. Giga. or Gigue. a Jigg.
Gratioso. flow & pleasing.
Grave. a flow movement.

L

Largo. very flow.
Largh'etto. not fo flow as Largo
Lento. or Lentement. flow.

M

Men. fignifies lefs. as Men Allegro. not fo quick as Allegro.
Mod?. or Moderato. moderately.

N

Non. not. as Non troppo Presto. not too quick.

O

Obligato. on purpofe. as Obligato Violini. on purpose for Violins.

P

P. Pia. or Piano. foft
PP. or Piu ifsimo. very foft
Piu Allegro. quicker than All?
Poco Allegro. flower than All?
Presto. fast or quick.
Prestifsimo. very quick.
Primo. the first. as Violino Primo. the Firft Violin.

R

Recit: or Recitativo. to expreſs a fort of fpeaking in finging.
Ritornello. a fhort fymphoni

S

Secondo. the fecond part
Senza. without. as Senza Violini. without Violins.
Solo. alone. as Violino Solo. Violin. alone.
Spirito. with fpirit.
Staccato. plain & diftinct.
Subito. quickly
Symphony. that which commonly begins or ends a fong

T

Tacet. let it be filent.
Terza. the third part.
Trio. Mufic in three parts.
Tutti. all or all together

U

Unifon. all the parts alike
Vivace. with life & fpirit
Volti. turn over.

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The foregoing are Tables of the moſt uſeful Keys in Muſic, both Flat and Sharp. By a Key is meant the fundamental Note of any Air, &c. and on which the Tune always ends, eſpecially the Baſs.

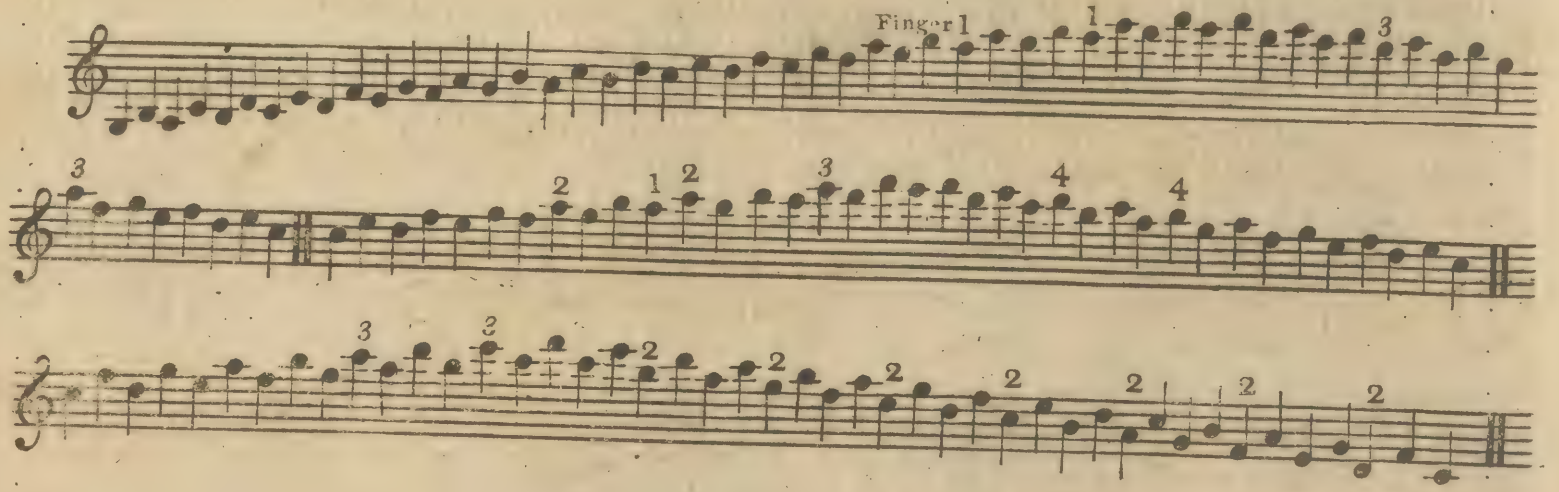
ON BOWING.

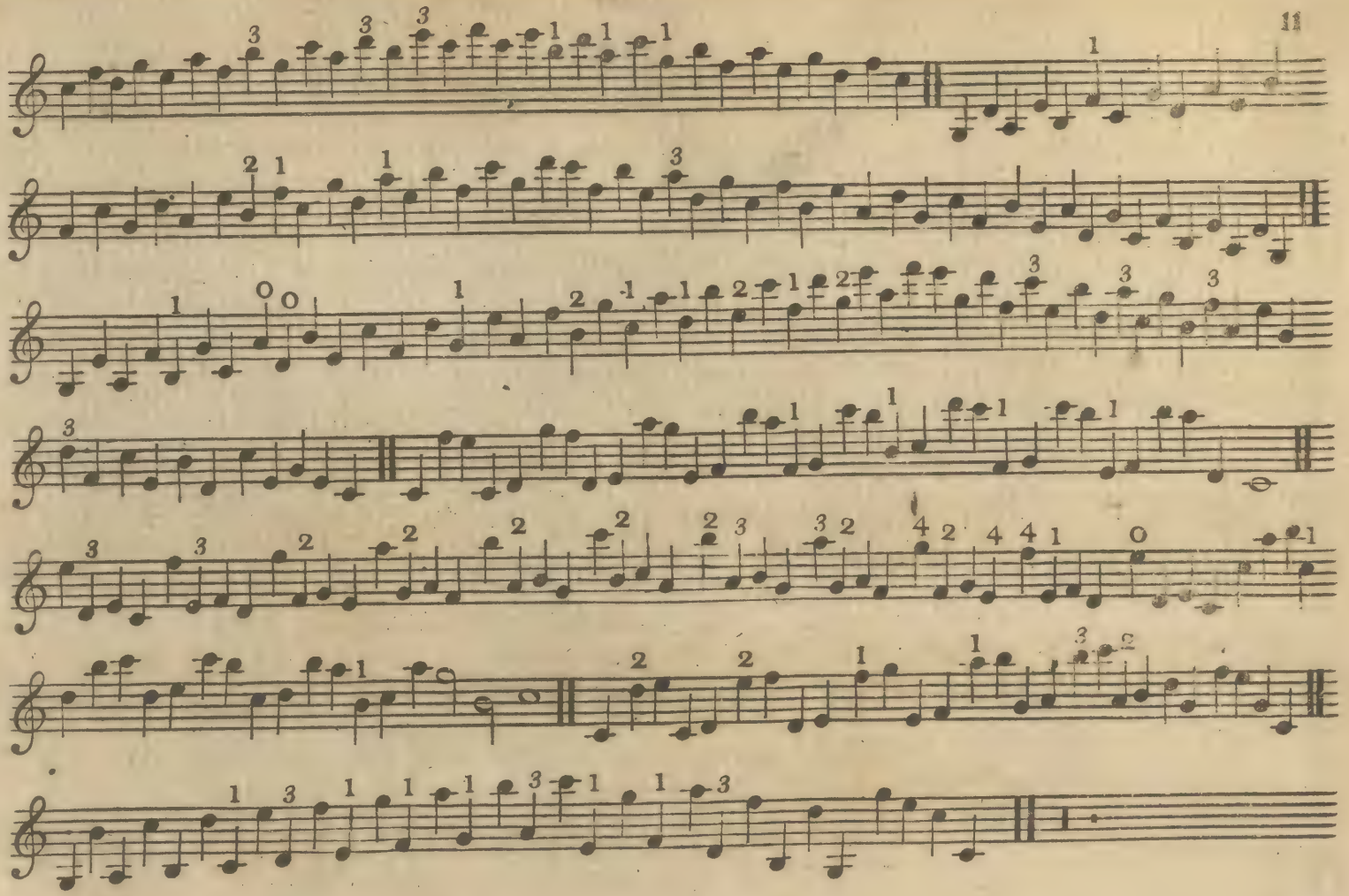
THE Tone of the Violin principally depends upon the right management of the Bow. The Bow is to be held at a ſmall diſtance from the Nut, between the Thumb and Fingers, the Hair being turn'd inward againſt the back, or outſide of the Thumb, in which poſition it is to be held free and eaſy, and not ſtiff. The Motion is to proceed from the joints of the Wriſt and Elbow in Playing quick Notes, and very little or not at all from the joint of the Shoulder; but in Playing long Notes where the Bow is drawn from one end to the other, the joint of the Shoulder is alſo a little employ'd. The Bow muſt always be drawn parallel to the Bridge, (which cannot be done if it is held ſtiff,) and muſt be preſsed upon the ſtrings with the fore Finger only, and not with the whole weight of the Hand (The beſt Performers are leaſt ſparing of their Bow;) and make uſe of the whole of it, from the point to that part of it under and even beyond the Fingers. In an upbow the Hand is bent a little downward from the joint of the Wriſt, when the Nut of the Bow approaches the ſtrings, and the Wriſt is immediately ſtraightned, or the Hand rather a little bent back or upward, as ſoon as the Bow is began to be drawn down again.

One of the principal beauties of the Violin is the ſwelling, or increaſing, and ſoftening the Sound; which is done by preſsing the Bow upon the ſtrings with the fore Finger more or leſs. In Playing all long Notes the Sound ſhould be begun ſoft, and gradually ſwelled

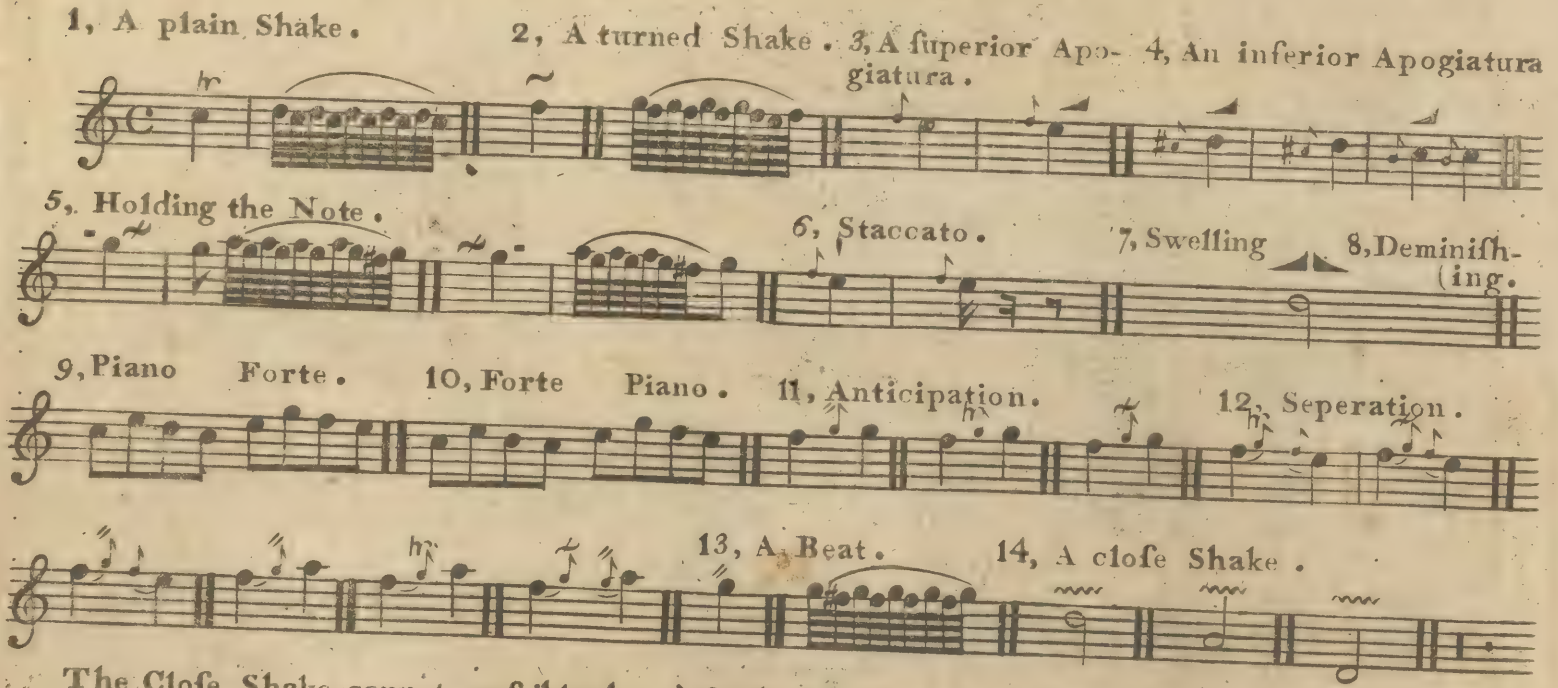
till the middle, and from thence gradually ſoftened till the end . And laſtly, particular care muſt be taken to draw the Bow ſmooth from one end to the other without any interruption or ſtoping in the middle, for on this principally, and keeping the Bow always parallel with the Bridge, and preſsing it only with the fore Finger upon the ſtrings with diſcretion, depends the fine Tone of the Inſtrument .

Several Scales, compoſed of all the Intervals which belong to the Diatonick Genius, in which are variety of tranſpoſitions of the Hand; draw the Bow down and up, or, up and down alternately .

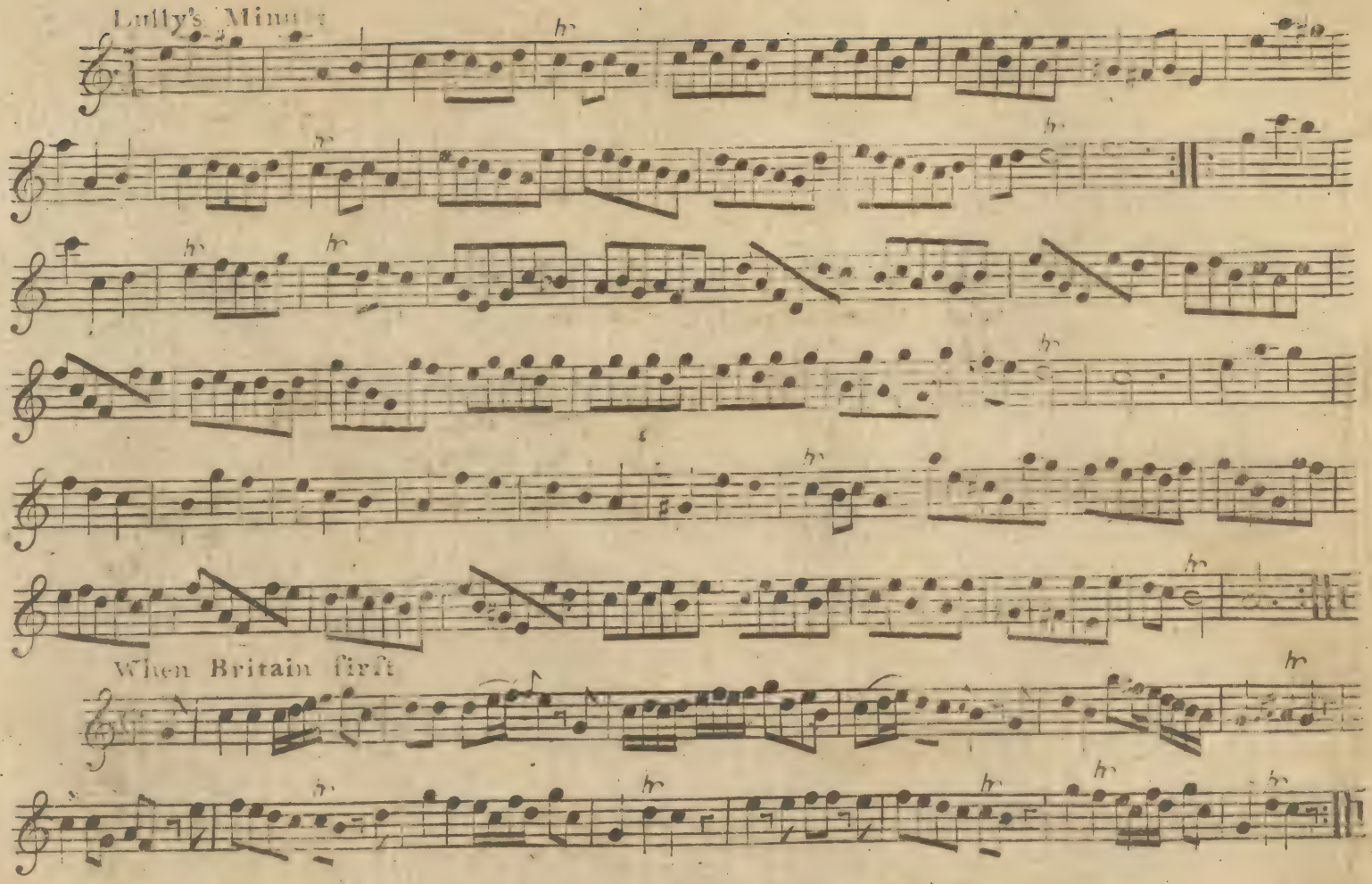




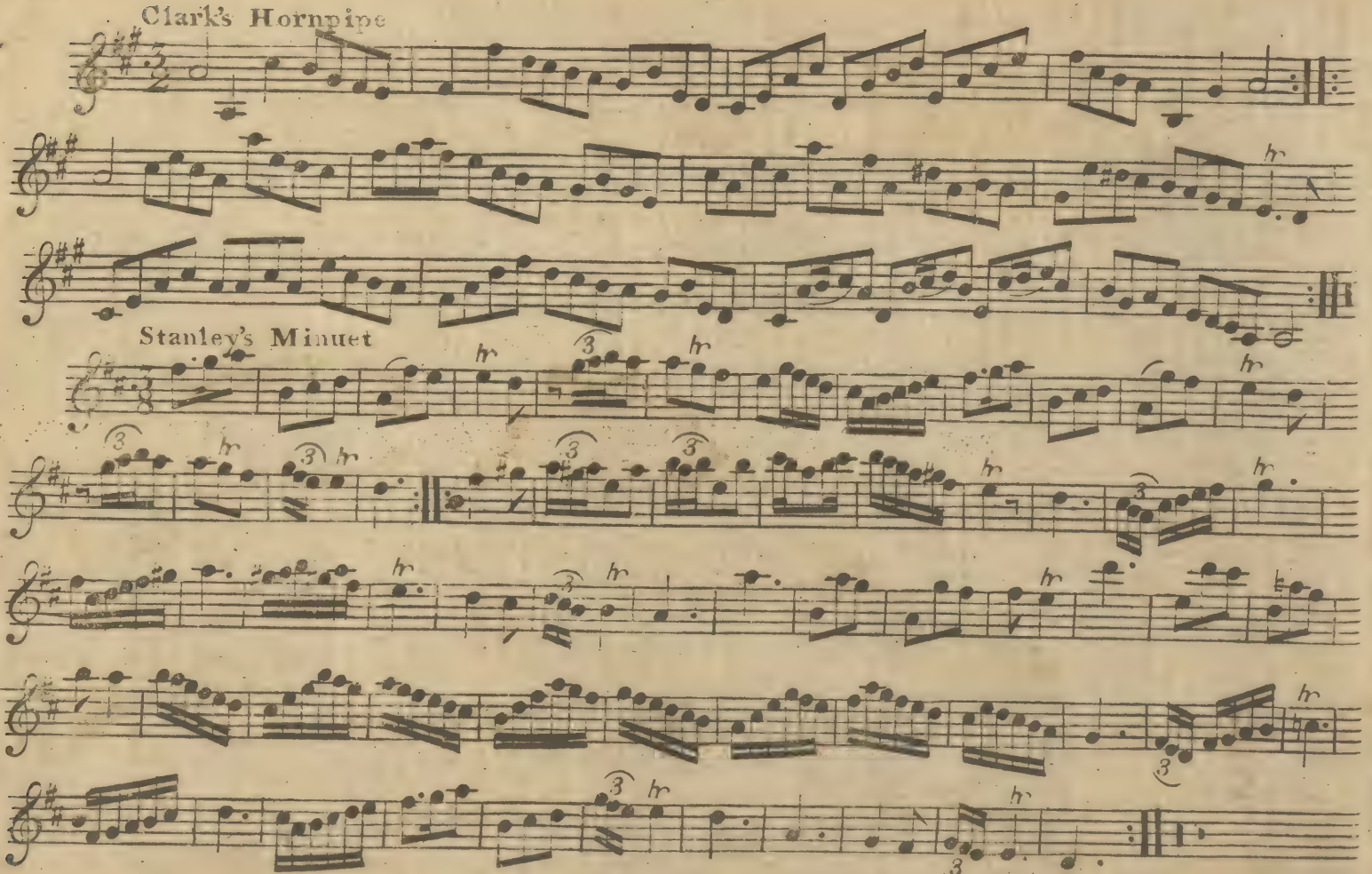
There are fourteen Ornaments of Expreſsion neceſsary to the playing in good Taſte, (Viz.)



The Cloſe Shake cannot poſsibly be deſcribed by Notes as in the former Examples. To perform it you muſt preſs the Finger ſtrongly upon the String, and move the Wriſt in and out equally, ſwelling the Soumd by degrees, drawing the Bow nearer to the Bridge.

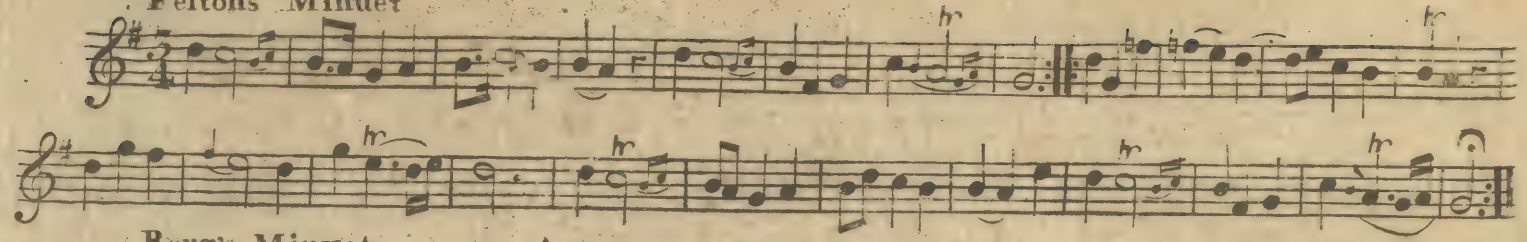

Lully's Minuet
When Britain first

Clark's Hornpipe



Stanley's Minuet

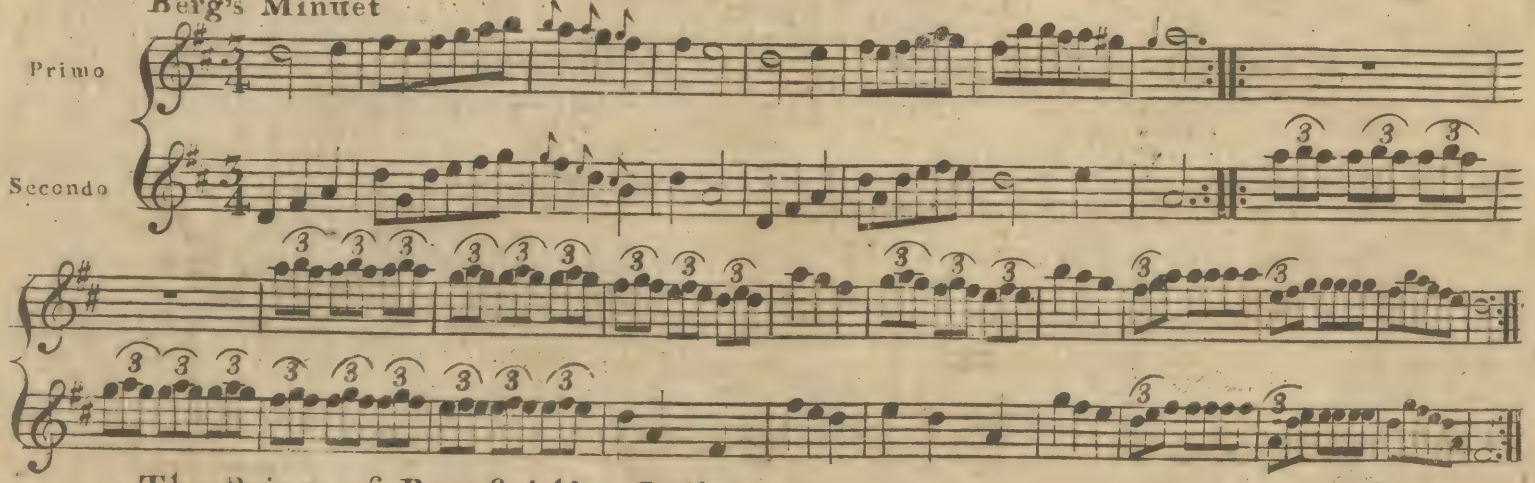
Felton's Minuet



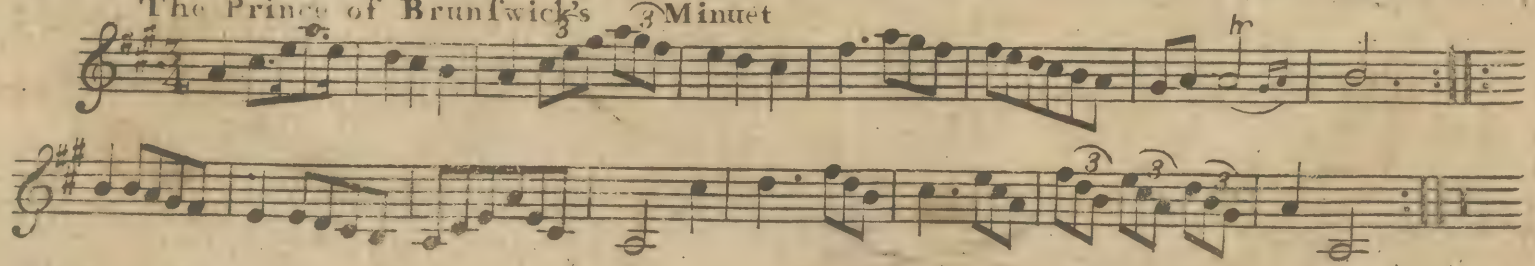
Berg's Minuet

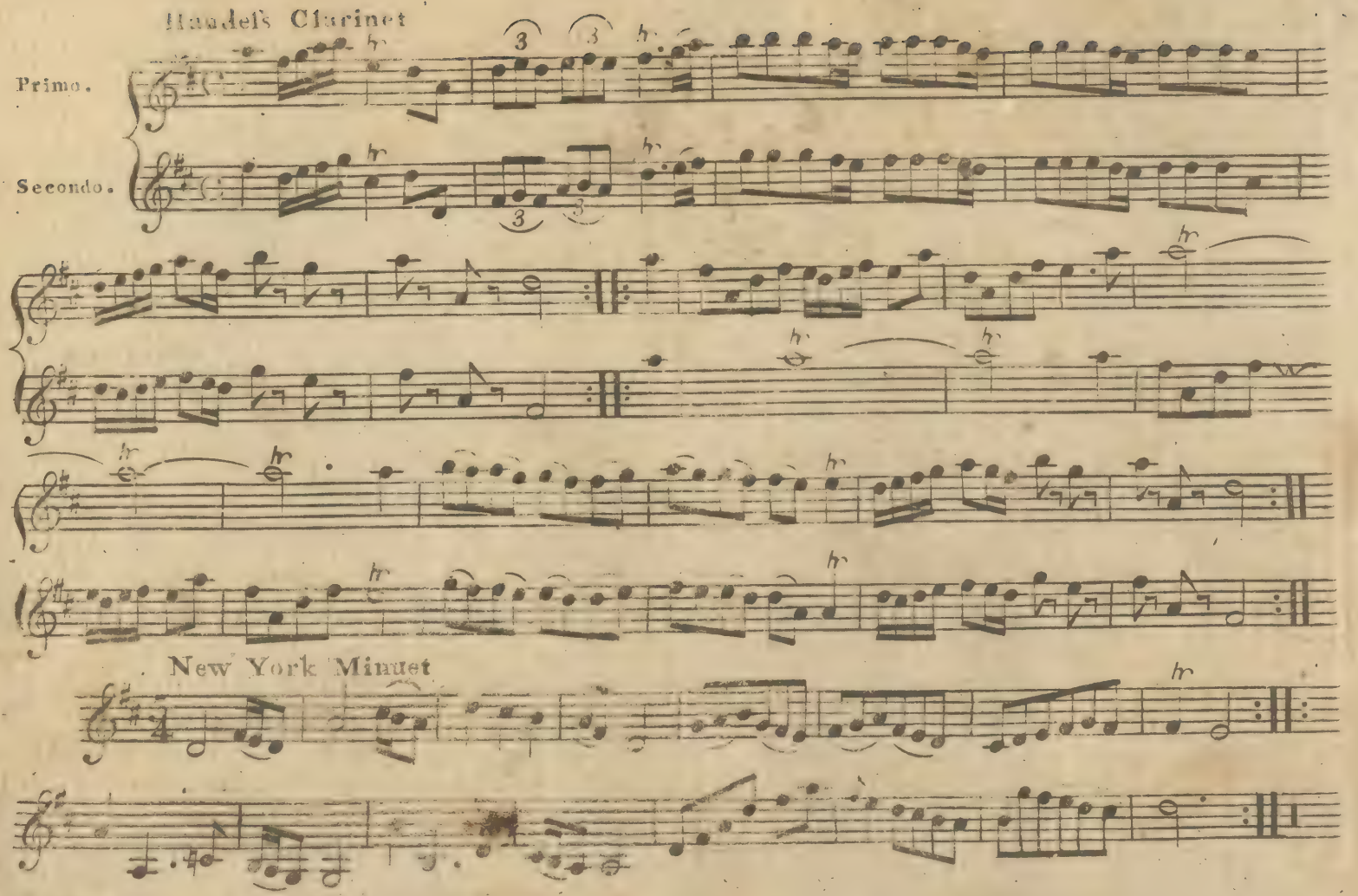
Primo

Secondo

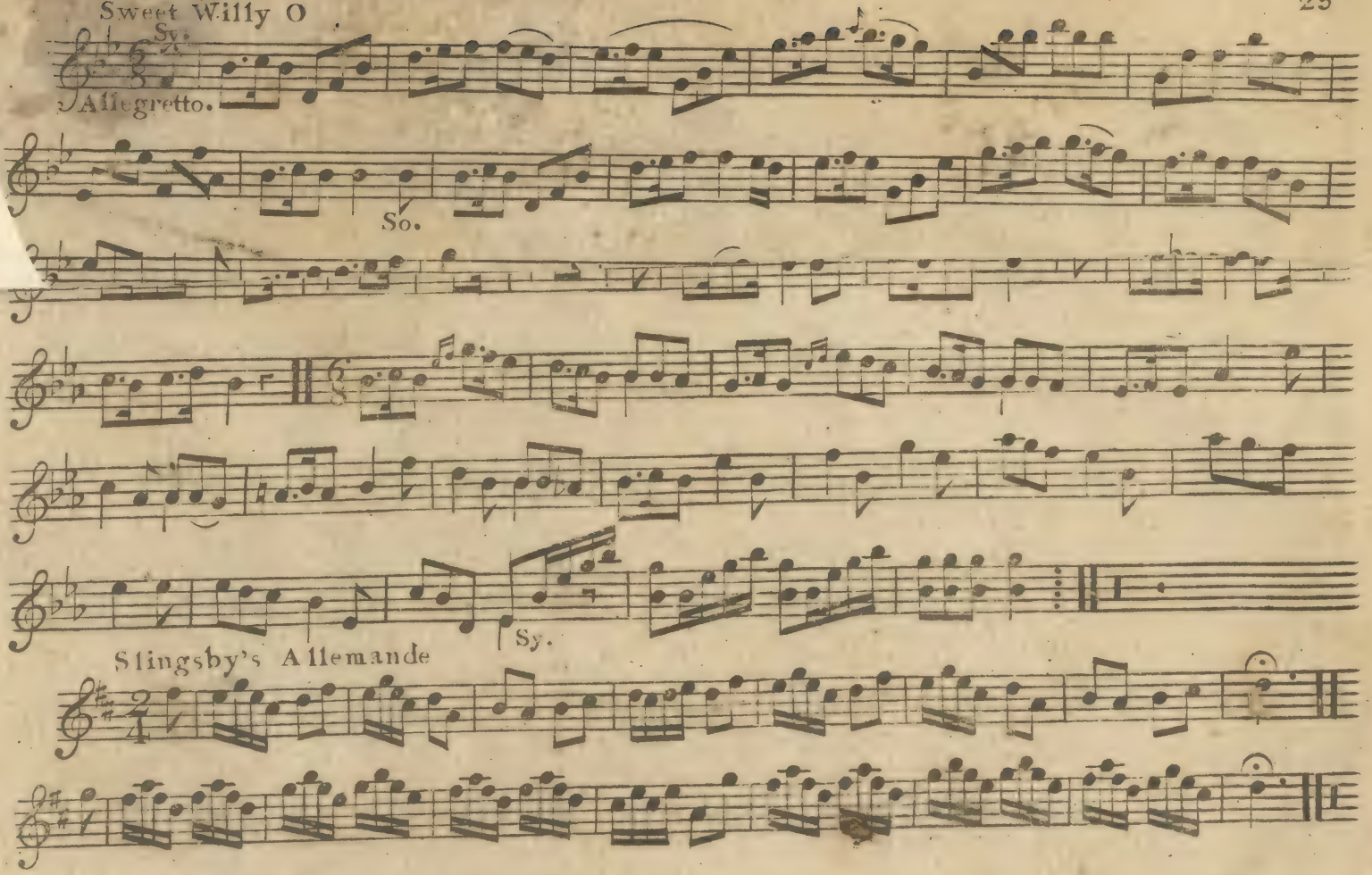


The Prince of Brunfwick's Minuet

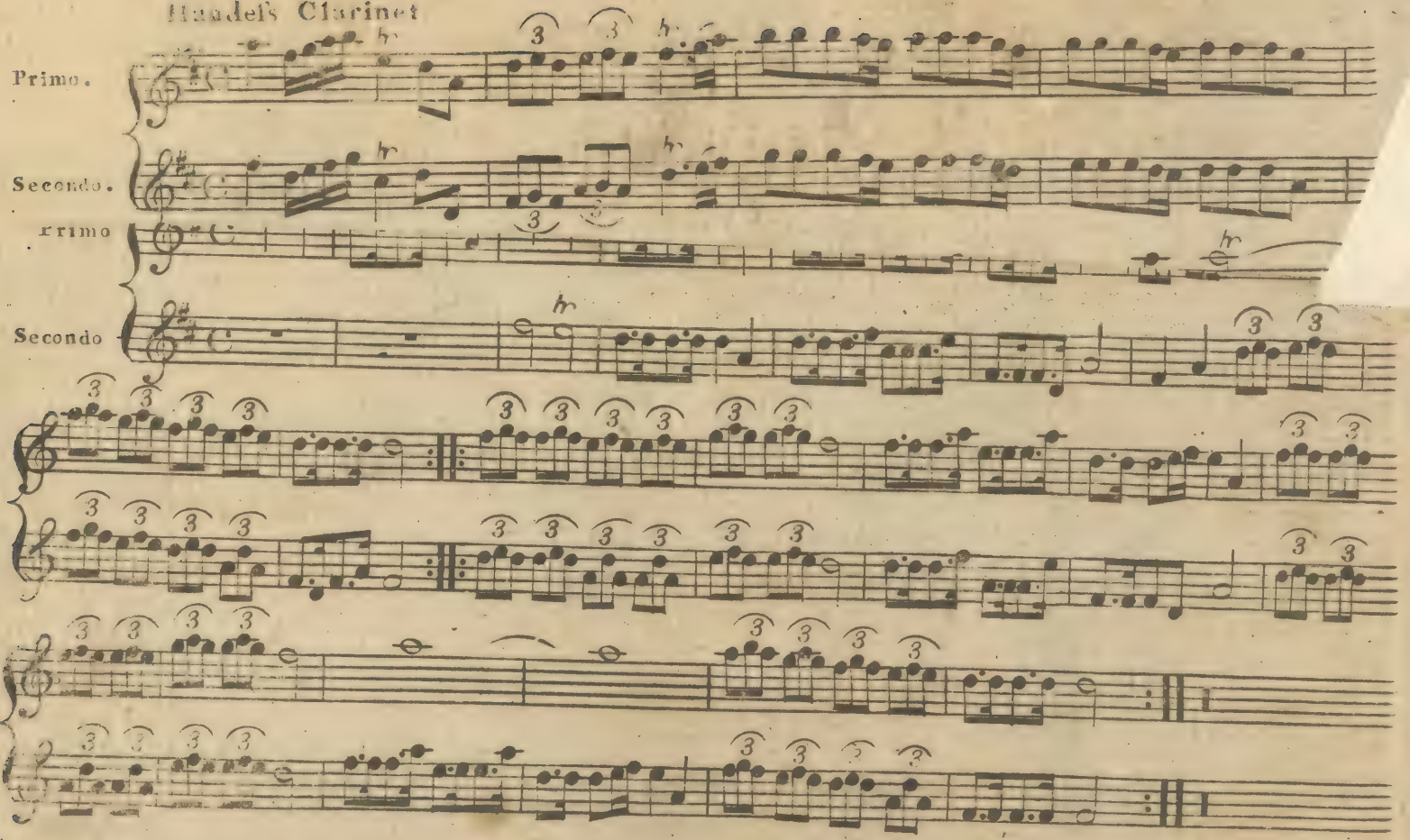



Handel's Clarinet
Primo.
Secondo.
New York Minuet

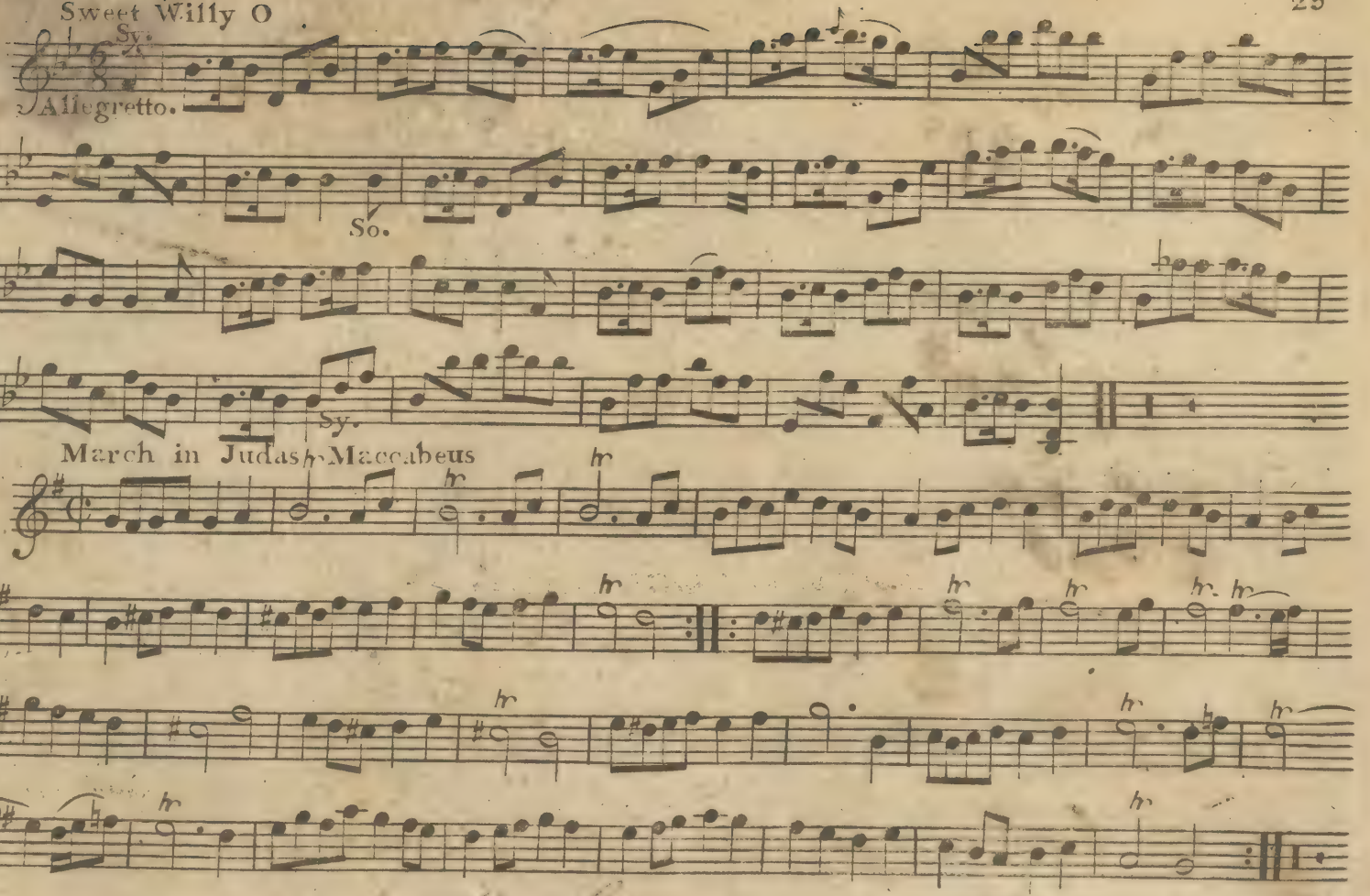
Sweet Willy O



Handel's Clarinet

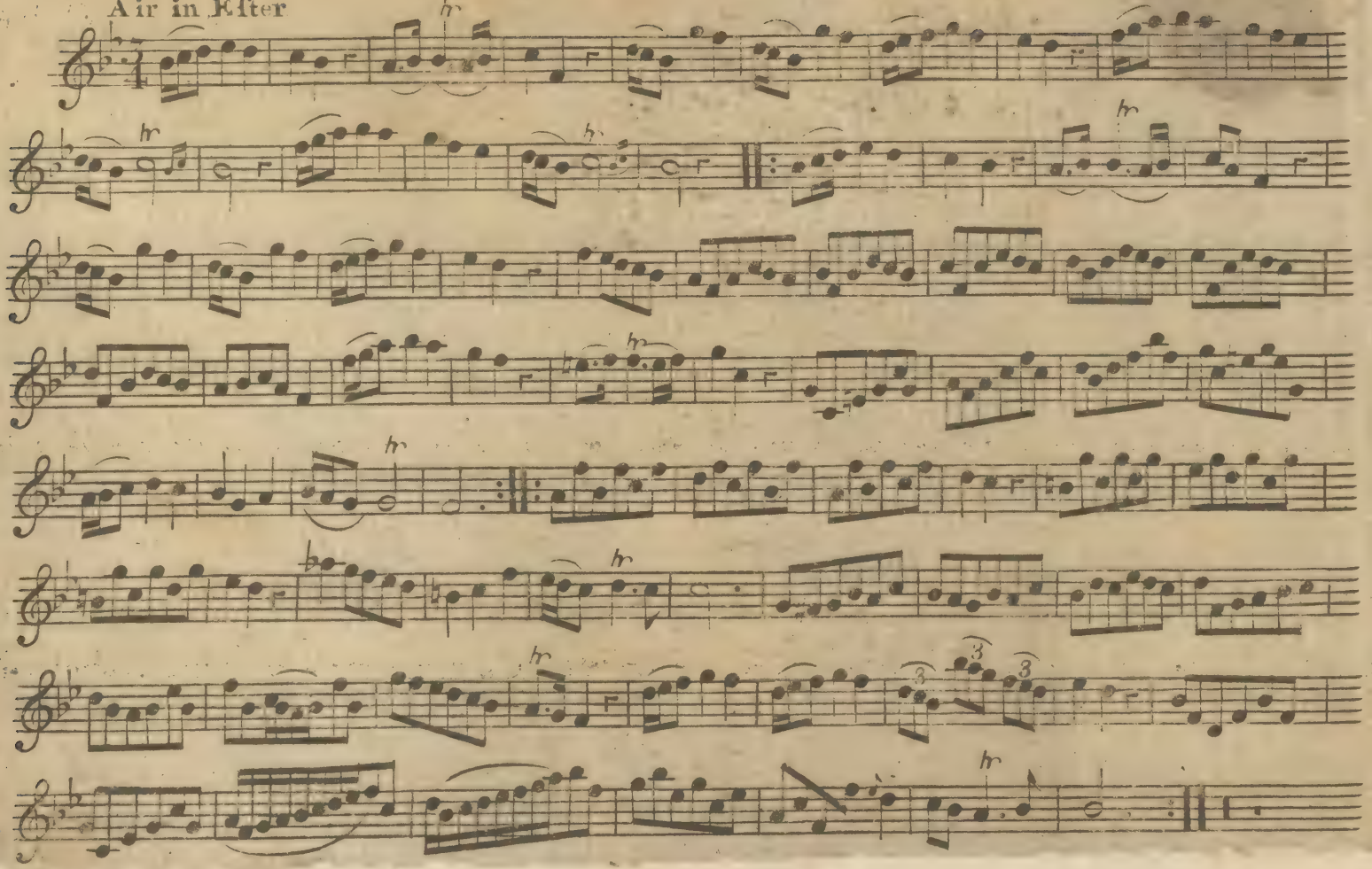


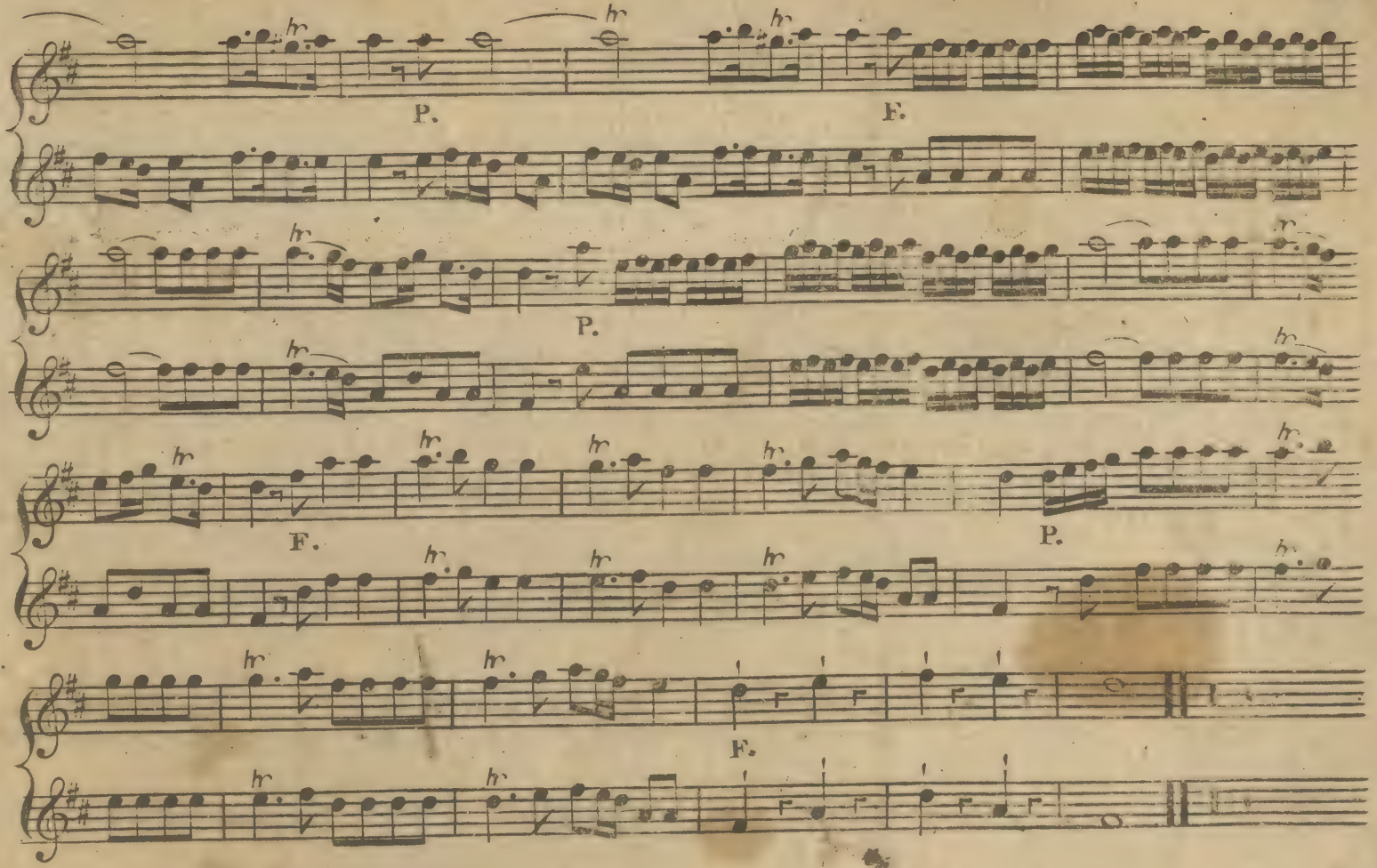
Sweet Willy O



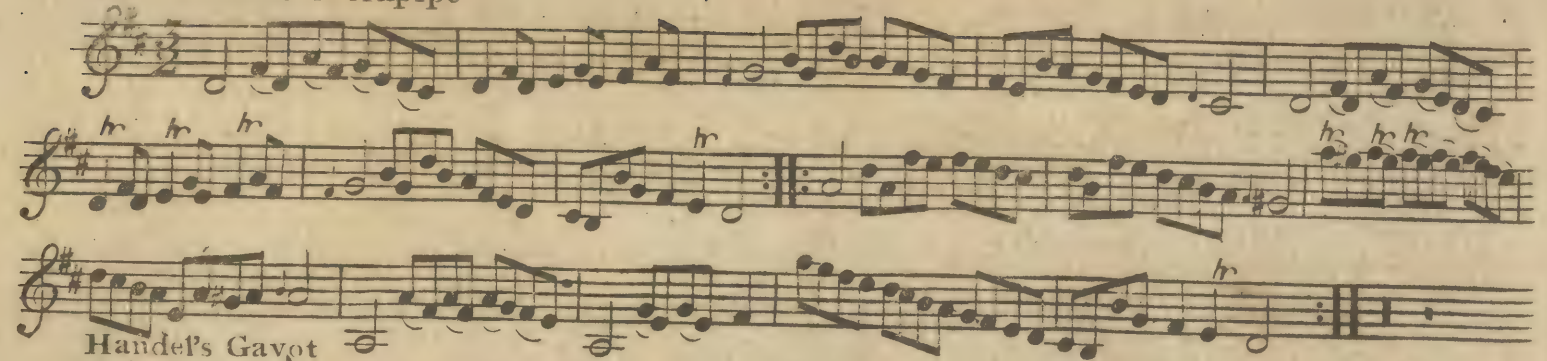
March in Judas Maccabeus

Air in Efter

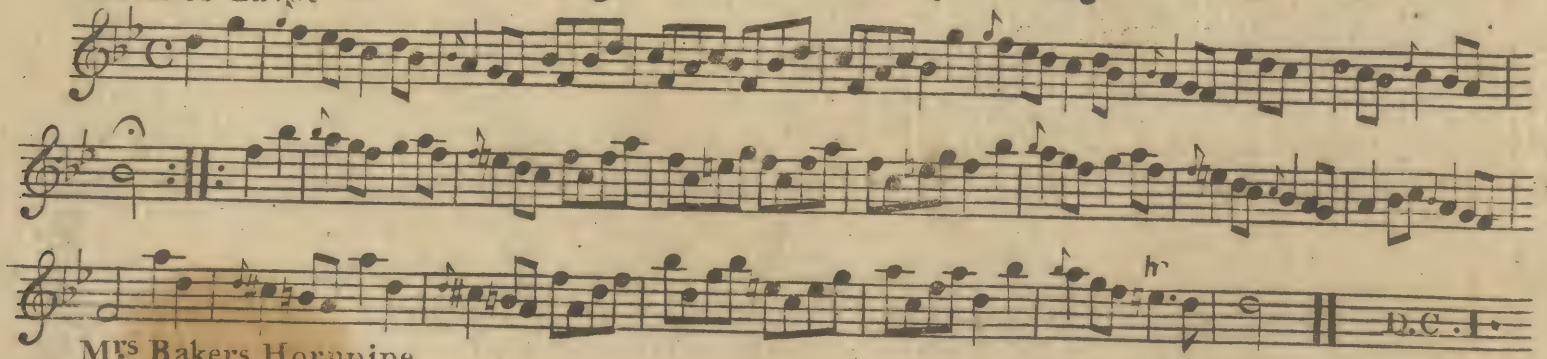



P.
F.
P.
F.
P.
F.

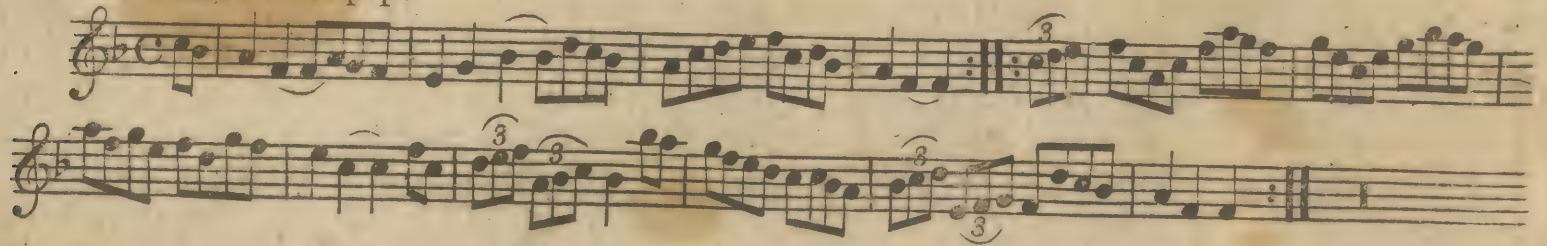
Mrs Vernon's Hornpipe



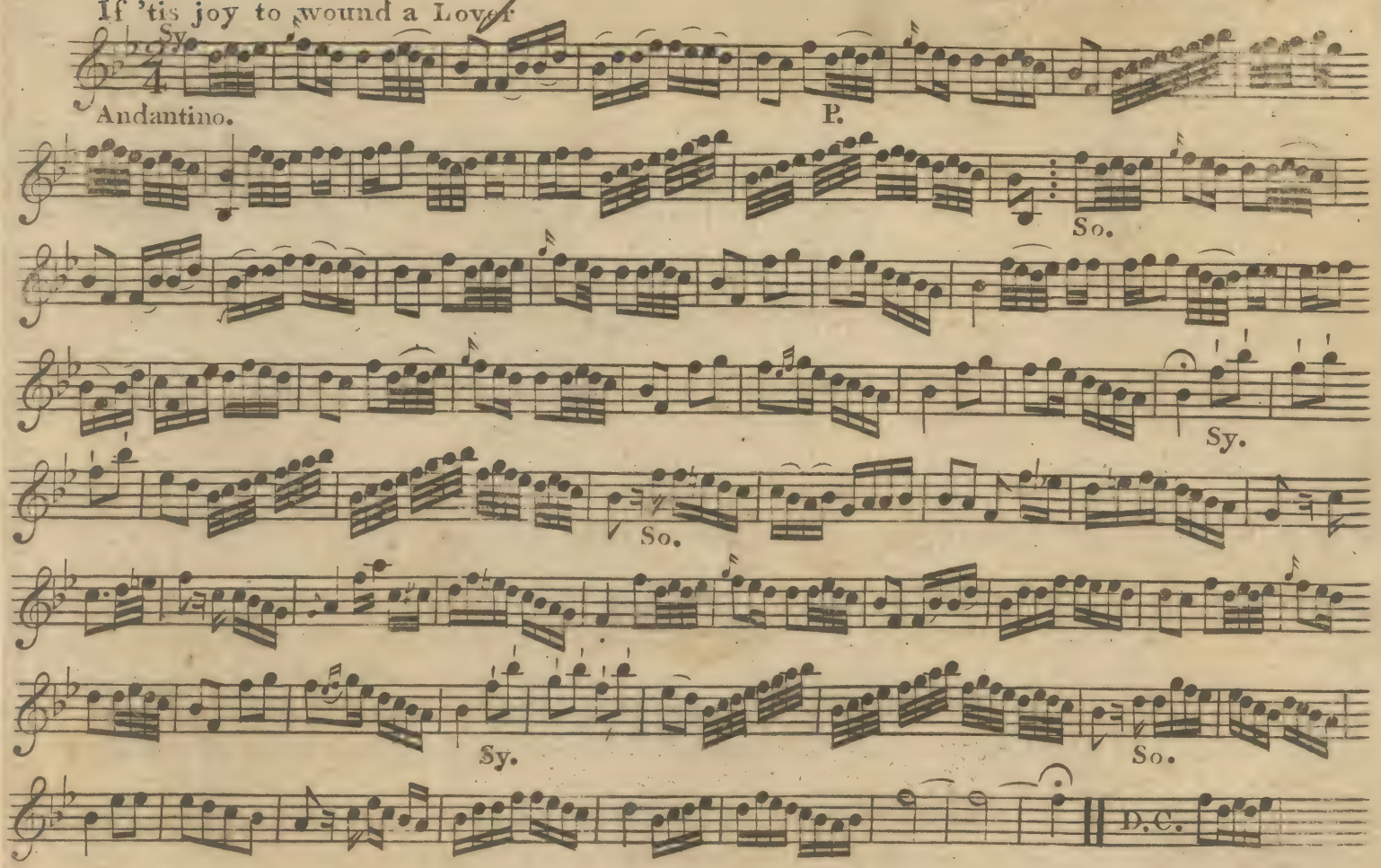
Handel's Gavot

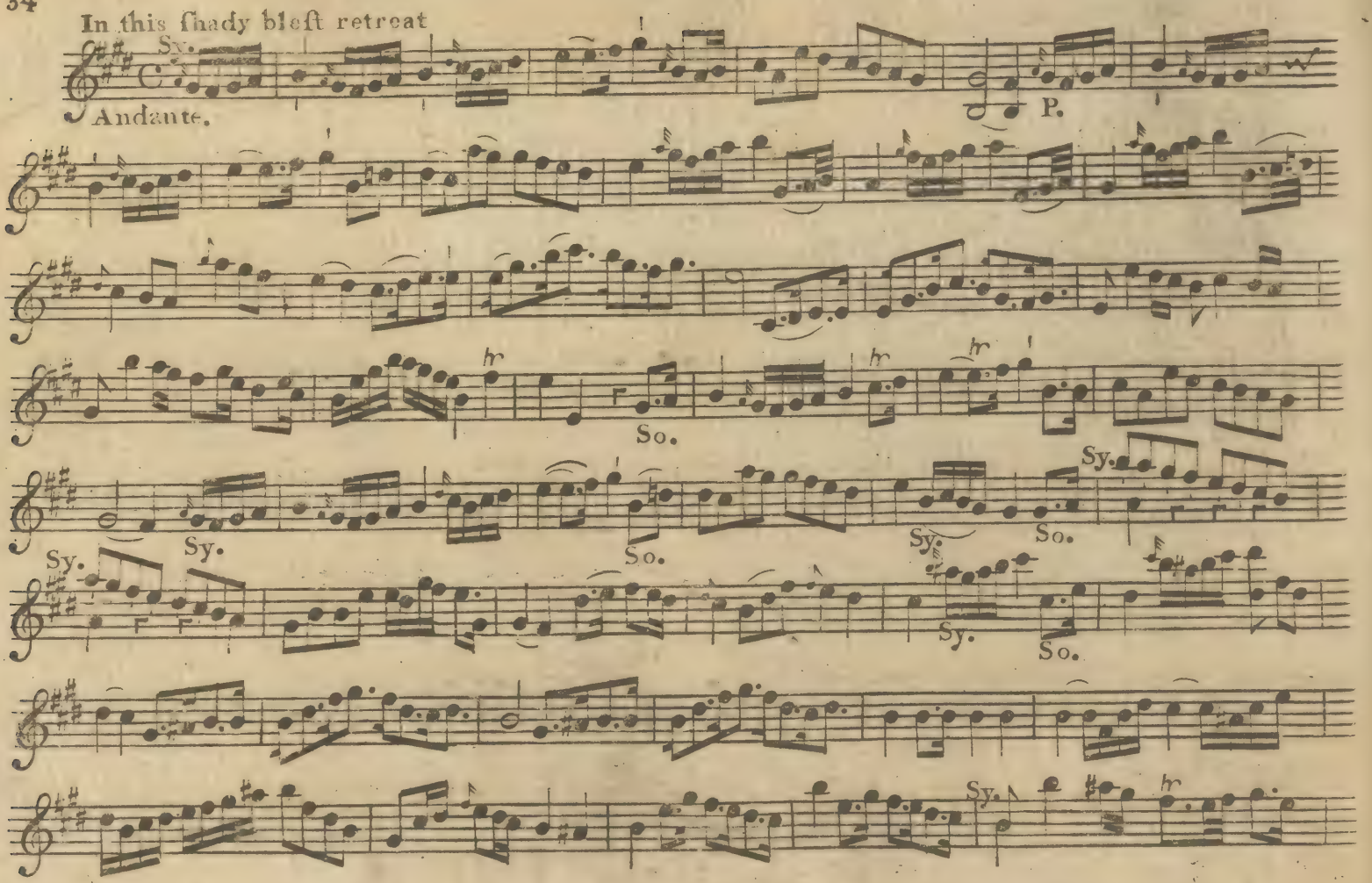


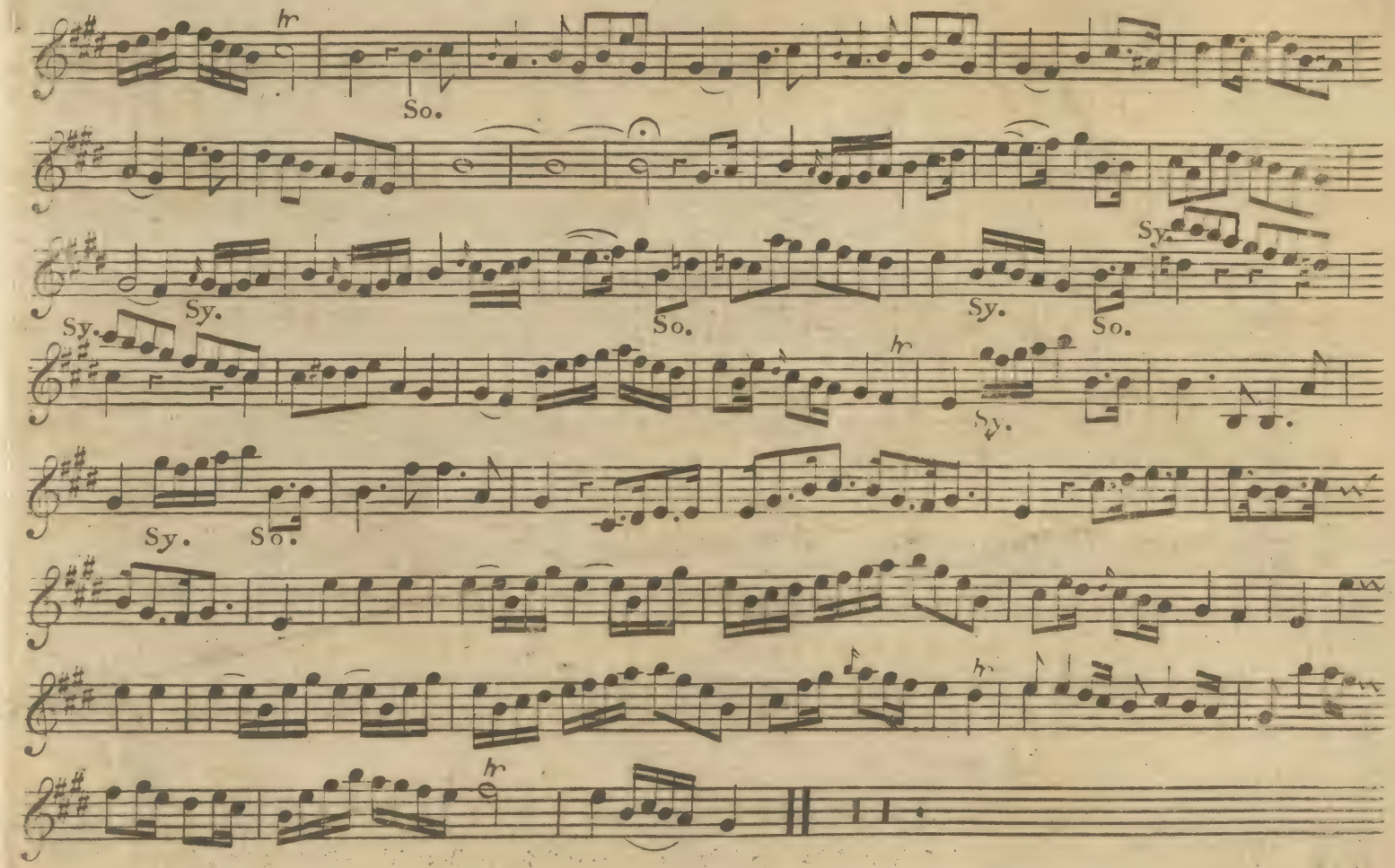
Mrs Bakers Hornpipe



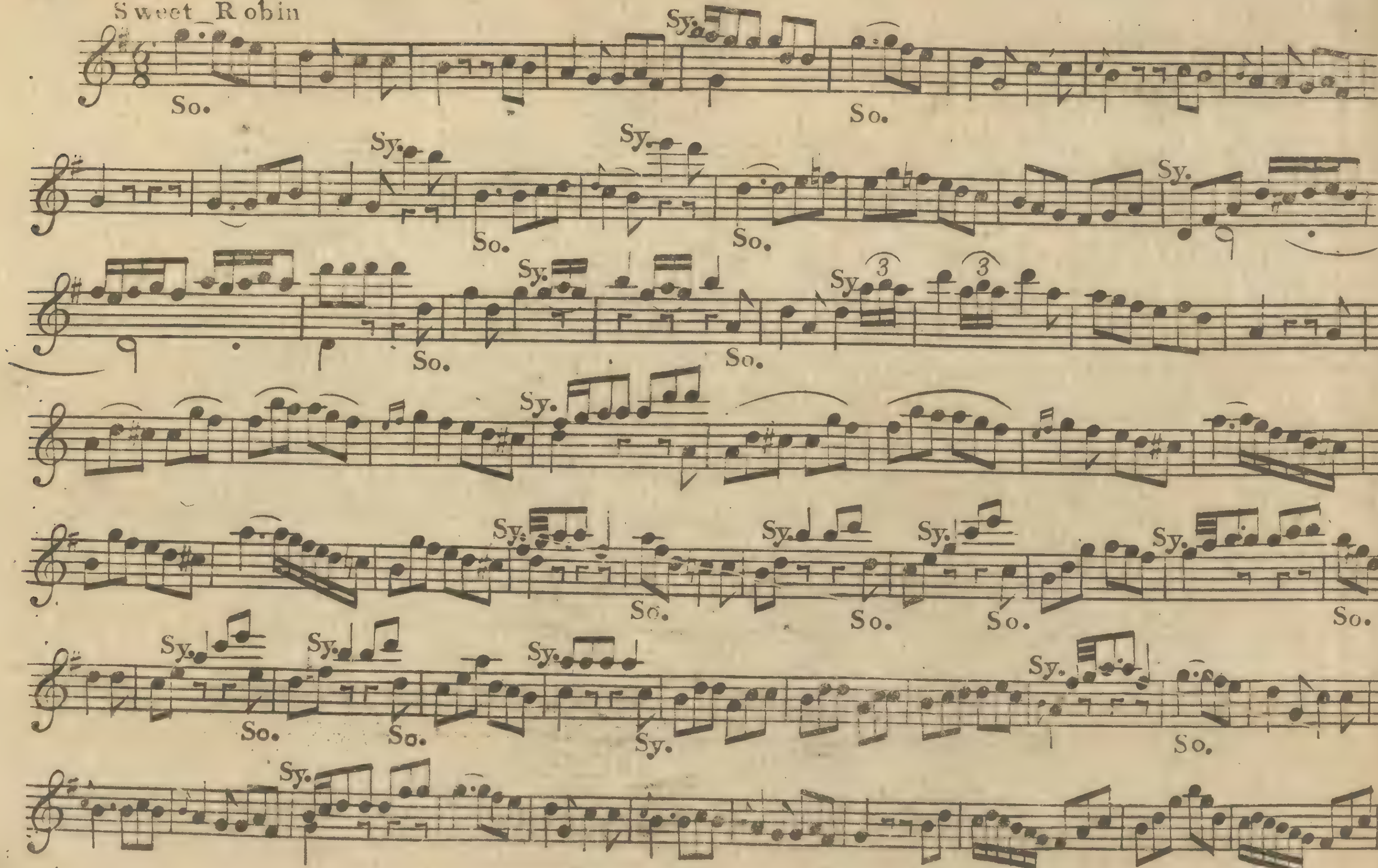
It is a Joy to wound a Lover Andantino

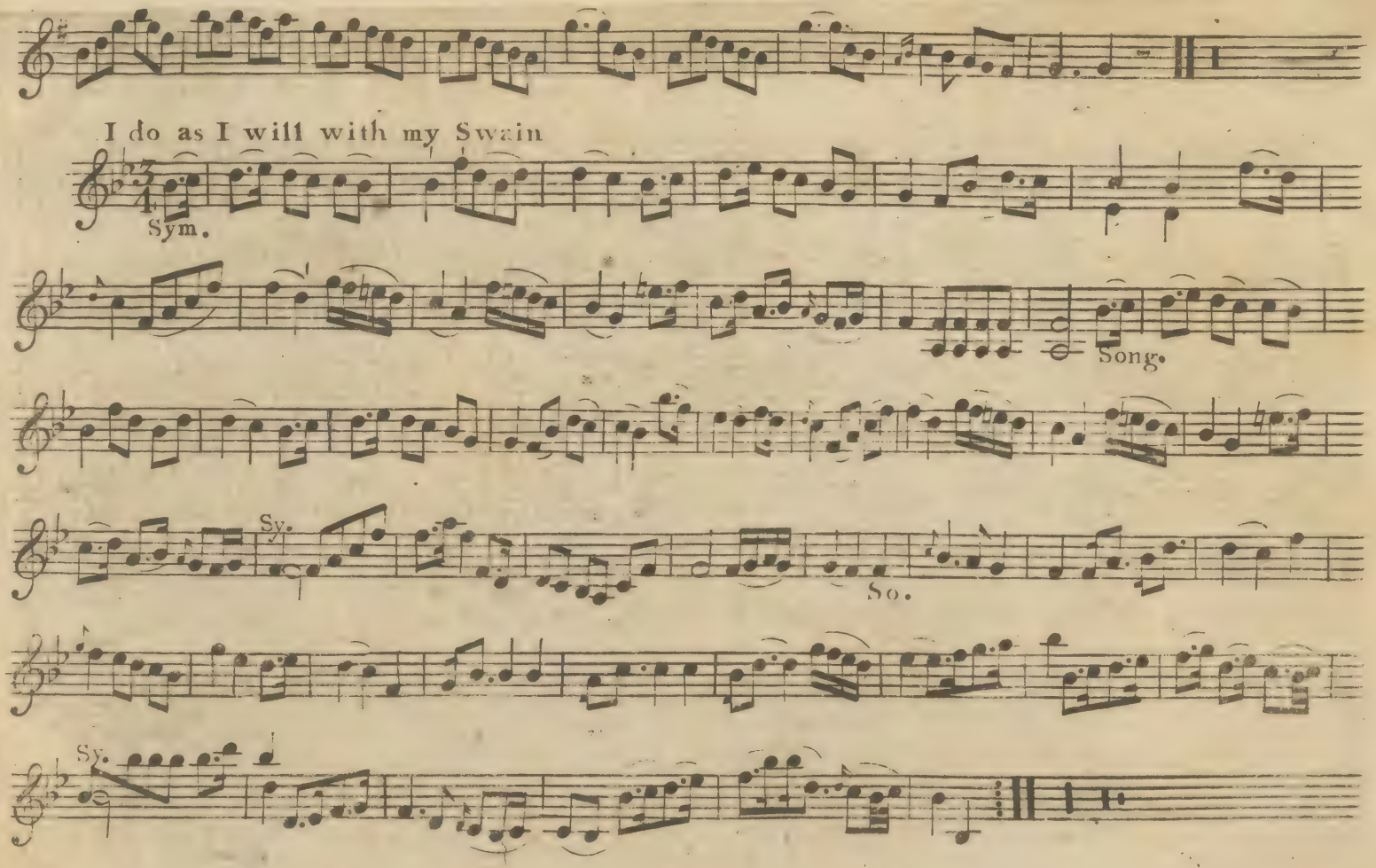

If 'tis joy to wound a Lover


In this shady bleſt retreat
Sy.
Andante.
P.
So.
Sy.
Sy.
So.
Sy.
So.
Sy.
Sy.
So.
Sy.
Sy.

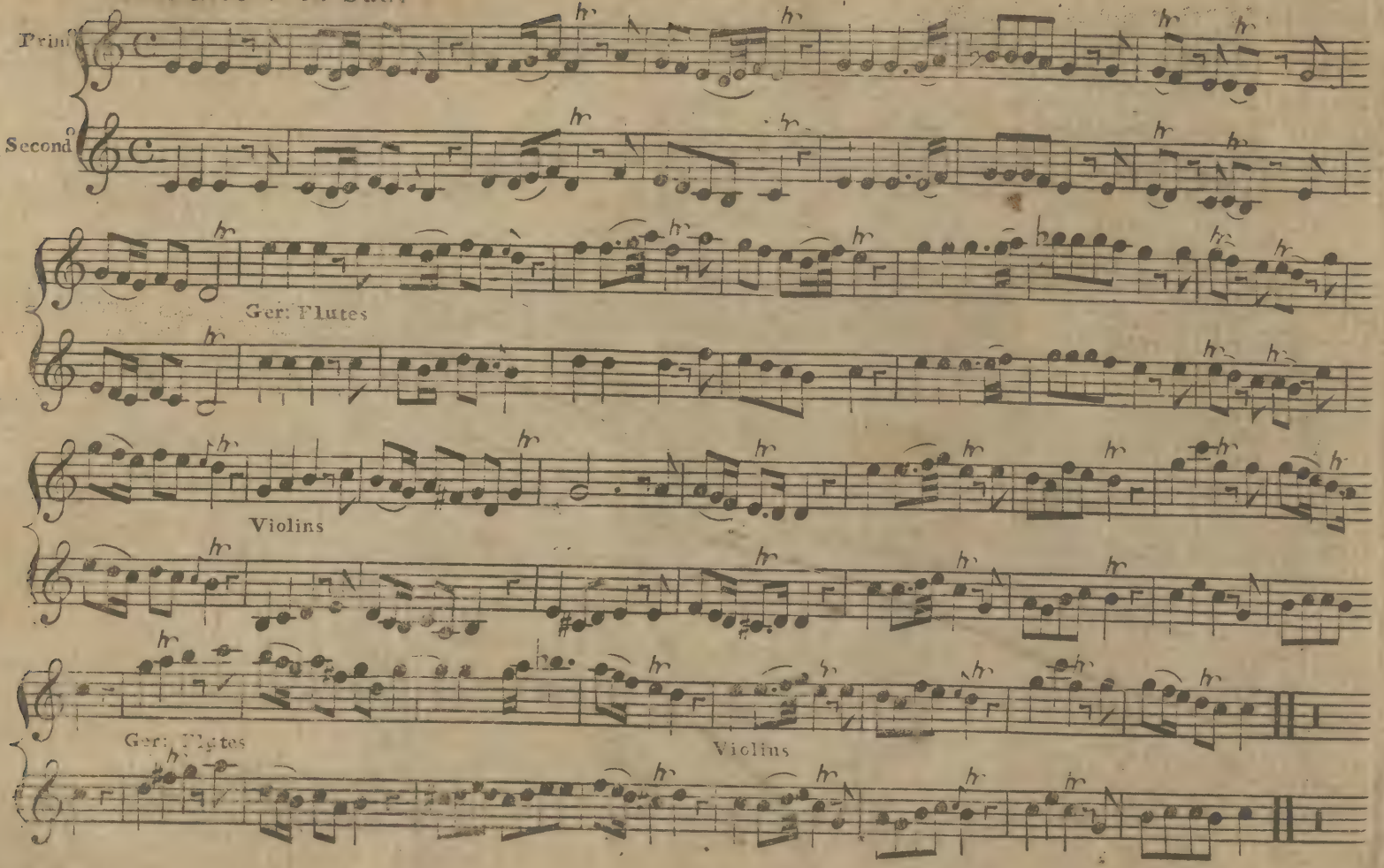

hr
So.
Sy.
Sy.
So.
Sy.
So.
Sy.
Sy.
hr
Sy.
Sy.
So.
hr
hr

Sweet_Robin




I do as I will with my Swain
Sym.
Song.
Sy.
So.
Sy.

Dead March in Saul



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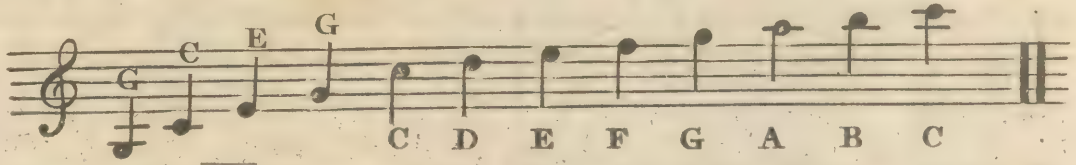
The firſt ſtep is to get a good Inſtrument, choſen by a good Performer. The next is to chooſe a proper Mouth-piece, large or ſmall, proportionable to the thickneſs of the Learner's lips. This done, put your Trumpet in E; take hold of it in your right hand, between the fore finger and thumb and little finger and third, and claſp it faſt with the three middle fingers. Be very particular in the manner of placing the Mouth-piece to your lips, before you put it to your mouth. Draw your lips tight over your teeth; then put your tongue between your lips, and place the Mouth-piece firm to the centre of your mouth, a little more

on the upper lip than the under one. By preparing your lips thus, the ſmooth part, which is not expoſed to the air, becomes the Embouchre, which makes the Tone more certain, ſweet and brilliant.

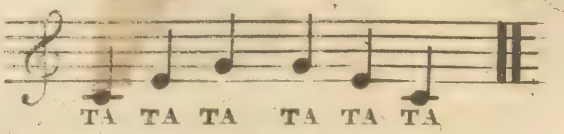
To ſound a note, draw your tongue inwards, and let the Wind go forcibly into the Inſtrument at the ſame time; and for every note do the ſame; but be careful that your tongue does not return with the Wind, as it will make the Tone dead and fuzzy.

Let the firſt Note you begin upon be C, and repeat that for three or four days; for if you attempt to make much variation before your Embouchre is well fixed, & your lips have acquired ſtrength by practice, the Tone will come as though it were ſqueezed out, and be always ſtiff and uncertain; inſtead of coming with freedom, brilliancy and certainty.

SCALE OF THE NOTES 

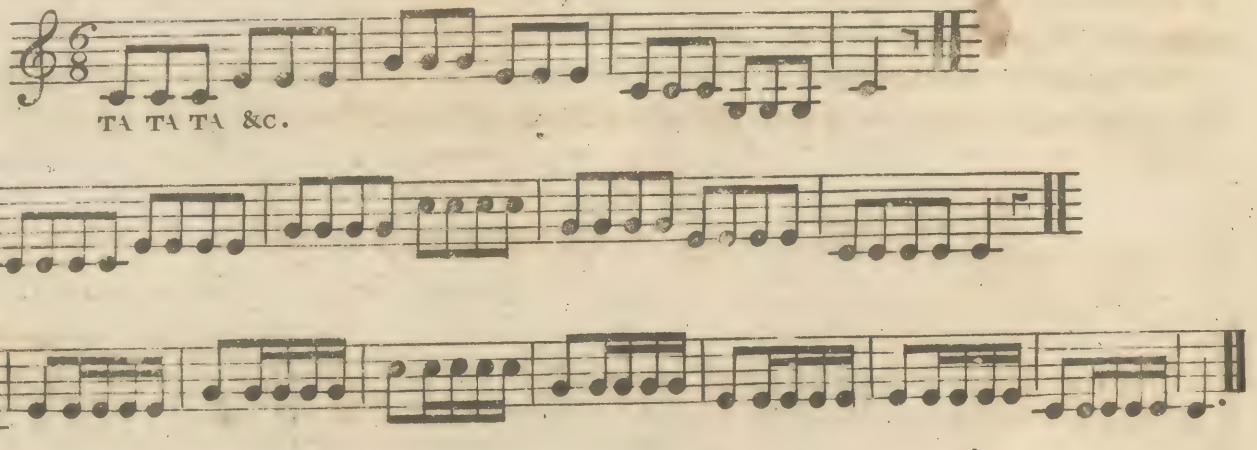
When you can ſound the lower C, proceed to raiſe and fall the Notes. Begin at C, and to make E contract your Embouchre, preſs your Inſtrument harder to your lips, and ſtrike your tongue as before, till you can ſound it, and ſo on upwards, as your lips ſtrengthen by practice. To deſcend, open your Embouchre, and eaſe it from your lips, according to the note you want to make downwards, and to every note imitate the word TA.

EXAMPLE TO RAISE AND FALL THE NOTES.

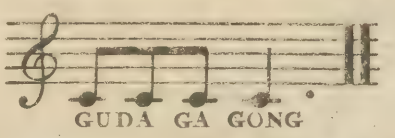
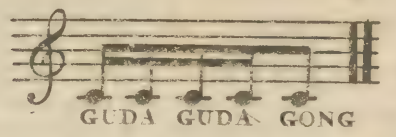


Proceed next to the following Examples for exercising the Tongue, which is a very material thing to be attended to. Sound a number of notes on the ſame line or ſpace, & imitate the word TA to every note, as before. It has been recommended to ſound the word TON; but that is certain to make the tongue rebound againſt the lips, which produces a Tone dead and ſluggiſh, inſtead of ſmart and brilliant, which it ſhould be the ſtudy of every Performer to attain.

EXAMPLES FOR EXERCISING THE TONGUE.



The German method of Double Tongueing is to imitate the ſound of GUDA GA GONG, or GUDA GUDA GONG.

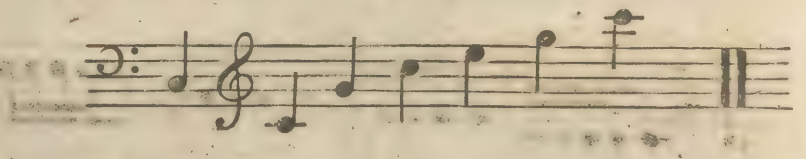
FOR EXAMPLE  AND 

GUDA GA GONG GUDA GUDA GONG

The chief excellence of German Trumpet Players is their peculiar method of Double Tongueing, which has a very good effect in ſome particular Pieces; but is not at all favorable to make a good general Performer, nor yet a pleaſing Accompaniment to Songs, nor for playing Airs, or any Muſic which requires a certain, ſweet, and firm Tone in the upper part of the Inſtrument; and ſhould be only uſed by the Performer who plays the third part, or Principale, as they call it.

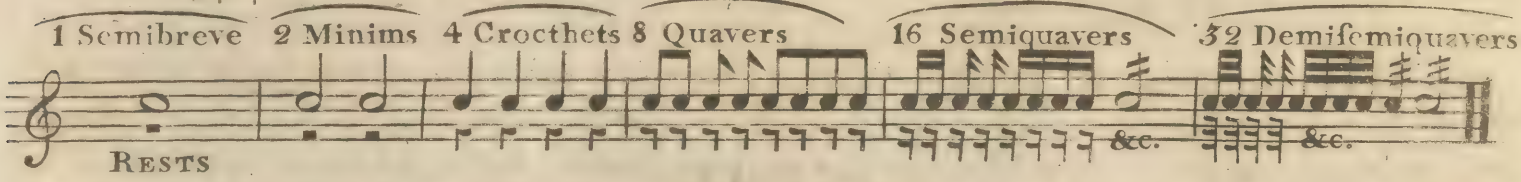
To make a good Shake on the Trumpet is very difficult; but is done by ſlurring from the note the Shake is on to the note above, in one breath.

EXAMPLE

SCALE FOR THE BUGLE HORN. 

NOTES, RESTS, &c.

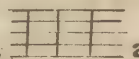
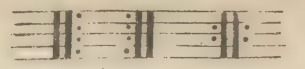
THERE are ſix ſorts of Notes uſed in Muſic, all which have their correſponding Reſts, ſignifying, where they occur, that you muſt REST, or ceaſe playing, the length of ſuch notes as they ſeverally repreſent. NB. A Minim with a ſtroke thus 𝅗𝅥 is played as 4 Quavers, &c.



The Figures 1, 2, &c. before the names of the Notes, mean that one Semibreve is as long as 2 Minims, or 4 Crotchets, or 8 Quavers, &c. The ſame is to be underſtood of the Reſts.

A Point, or Dot, added to the right ſide of any Note, makes it half as long again; thus, a pointed Semibreve (𝅝.) is equal to 3 Minims, 𝅗𝅥 𝅗𝅥 𝅗𝅥 a pointed Minim 𝅗𝅥. to 3 Crotchets, ♩ ♩ ♩ and ſo of the reſt.

At the beginning of the Stave, or five lines, is placed the Cliff, marked thus 𝄞 or 𝄢

The lines drawn acroſs the Stave, thus,  are called Bars; and ſerve to divide the Notes into equal quantities. The double Bars, marked thus, 𝄁 ſerve to divide the firſt part of an Air or Song, &c. from the ſecond; and when dotted on one or both ſides, denote alſo a Repeat. EXAMPLE 

Repeats are alſo marked thus :S:, or :||:, and ſignify that ſuch parts of a Song, or Leſſon, are to be played twice over, from the places whereon they are ſet.

A Direct (𝆕) ſhews the place of the firſt Note in the next Stave.

A Pauſe is thus expreſsed 𝄐. At this mark all the Performers ſtop ſhort a moment, in order to join again with the greater effect: and it is often ſet over the finiſhing note of a Song or Leſſon.

Appoggiaturas are little Notes 𝅗𝅥𝅘𝅥𝅘𝅥 placed before or after the others, but not counted in the Time.

TIME.

THERE are two ſorts of Time, COMMON and TRIPLE. Common Time conſiſts of either one Semibreve, 2 Minims, 4 Crotchets, 8 Quavers, 16 Semiquavers, or 32 Demiſemiquavers in a Bar; and is to be known by the following Moods, viz. 𝄴, 𝄵, 𝄶, or $\frac{2}{4}$. The firſt of theſe (𝄴) denotes a ſlow movement, the next (𝄵) a little faſter, and the other two, briſk airy movements. The firſt three of thoſe Characters contain each to the value of a Semibreve in a Bar, which muſt be held till you can moderately count four: the laſt never contains more than a Minim, two Crotchets, or four Quavers, &c. in a Bar: this is commonly called French Time.

It ſhould be here added, that, in modern Muſic, the Time is chiefly regulated by ſome Italian word prefixed to the Movement: as ADAGIO, or LARGO, ſlow; ANDANTE, diſtinctly;—ALLEGRETTO, chearfully; ALLEGRO, briſk, gay; PRESTO, quick;—AFFETTUOSO, tenderly; &c.

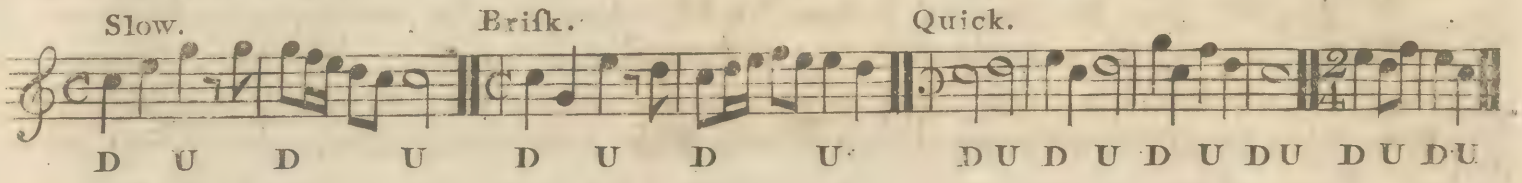
Triple Time is known by theſe Characters, $\frac{3}{4}$, $\frac{3}{8}$, $\frac{6}{4}$, $\frac{6}{8}$, $\frac{12}{8}$. The two firſt of theſe Cha-

racters, or Moods, are Minuet Time: one contains three Crotchets in a Bar, the other three Quavers, though, in reality, both anſwer one end, only $\frac{3}{8}$ is moſtly played quickeſt. The three remaining Moods are marked at the beginning of Jiggs, &c. The firſt ($\frac{6}{4}$) contains 6 Crochets in a Bar, the ſecond 6 Quavers, and the laſt 12 Quavers. Theſe Characters likewiſe, in fact, anſwer nearly the ſame end, as in the courſe of practice the Learner will diſcover.

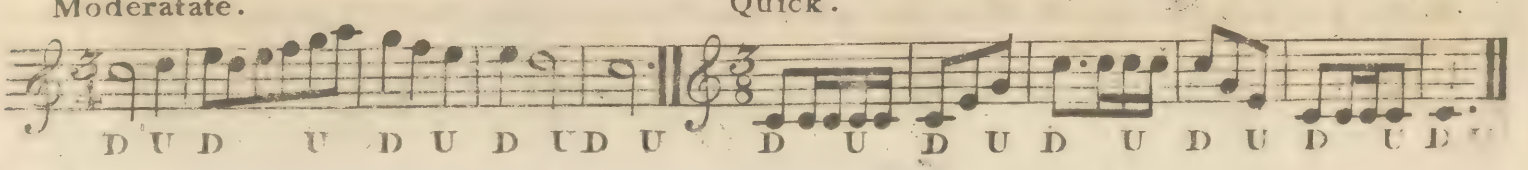
BEATING TIME.

In Common Time the Foot muſt go down at the beginning of every Bar, and riſe at the half, or middle of it, as in the following Example.

NB. The letter D ſhews when the Foot muſt go down, and U when it muſt riſe up.

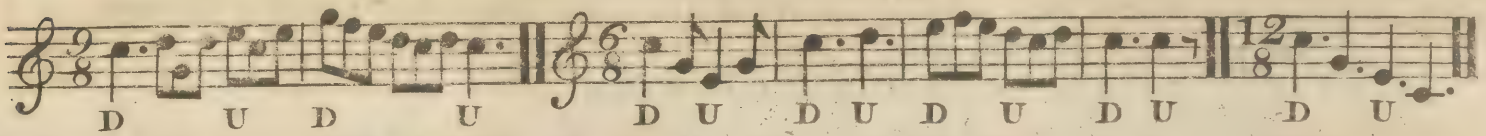


In Triple Time, where either of theſe Characters ($\frac{3}{4}$ $\frac{3}{8}$) are ſet, the Foot muſt go down at the firſt part of the Bar, and riſe at the third.



The ſame rule ſerves for $\frac{9}{8}$, which ſometimes occurs; for then the Foot muſt be kept down for the ſix firſt Quavers, and riſe at the three laſt.

Where you ſee either of theſe Moods, $\frac{6}{4}$, $\frac{6}{8}$, or $\frac{12}{8}$, your Foot muſt go down at the beginning, and riſe in the middle; they being, like Common Time, half up, and half down.



In BEATING Time, the Heel of your Foot ſhould be kept down, to avoid making a diſagreeable noiſe; the Toe being ſufficient, and moſt genteel for dividing the Time.

NB. You will often find an odd Note at the beginning of a Movement, or &c. the Time of which is deducted from the double Bar following, or preceeding. Obſerve alſo, that when any three notes have a figure of 3 over them, they muſt be performed in the time of two of the ſame kind; alſo ſix notes, with a 6 over them, in the time of four.

KEYS, &c.

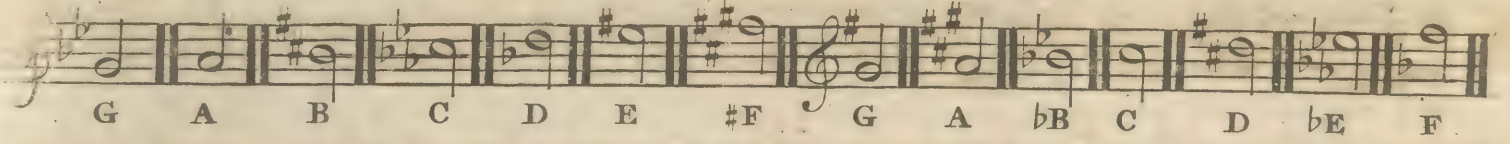
A FLAT (marked thus ♭) when ſet before any Note, ſinks it half a Tone lower. A Sharp(♯) on the contrary, raiſes any Note half a Tone, or Note, higher. See the Scale of the Chromatic Trumpet, Page 51.

Either of theſe Characters affects all the Notes following, on the ſame line or ſpace, in

the ſame Bar; but, when placed at the beginning of a Song or Leſson, they affect every Note on the ſame line or ſpace throughout the whole; unleſs contradicted by a Natural, (♮) which ſignifies the taking off ſuch Flat or Sharp, and that the Note is to have its natural Tone.

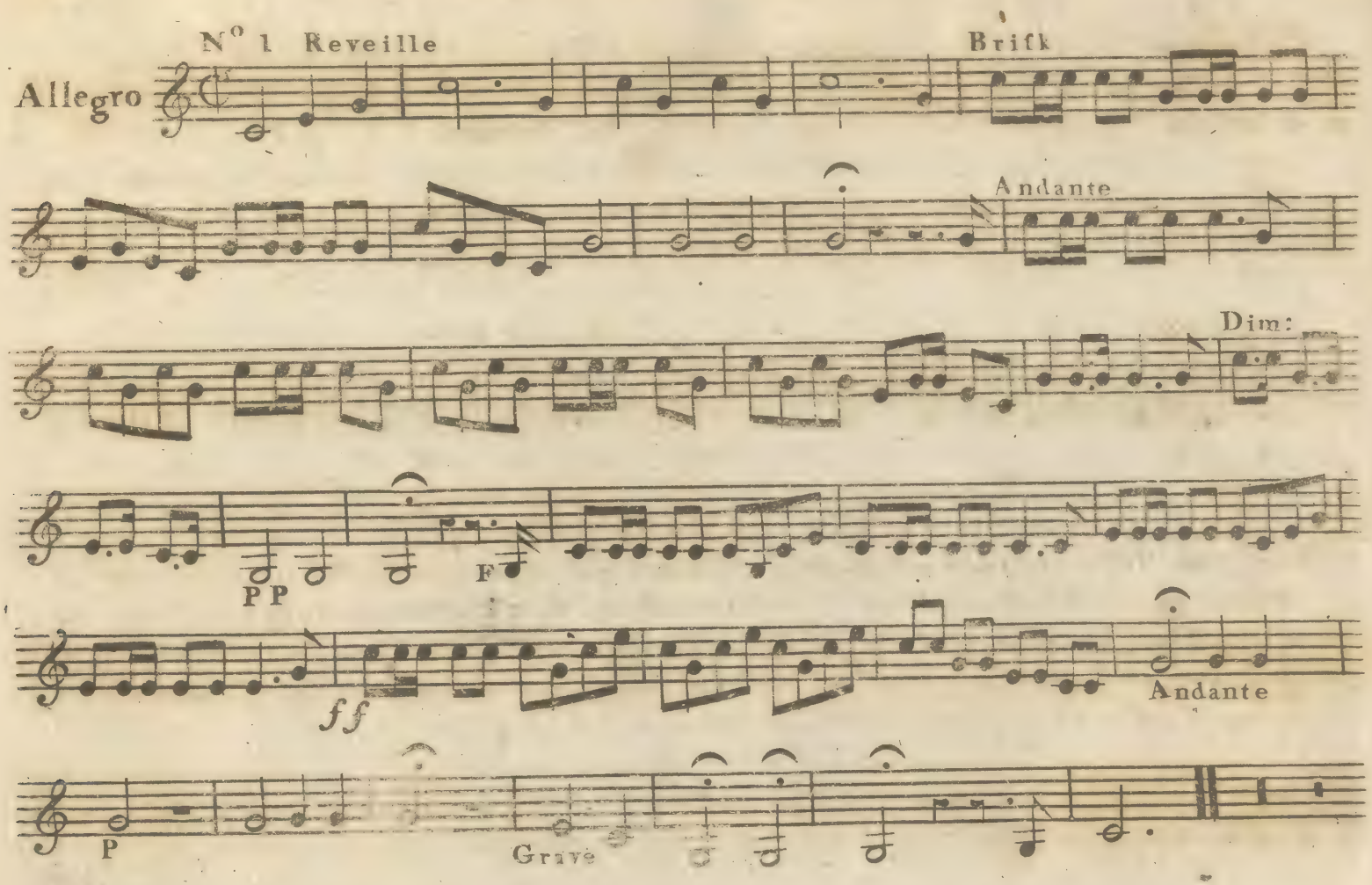
A KEY is the fundamental Note of any Tune, on which it always ends, eſpecially the Baſs; and as the third next above is, ſo is the Key denominated either major or minor, flat or ſharp.

FLAT KEYS. SHARP KEYS.

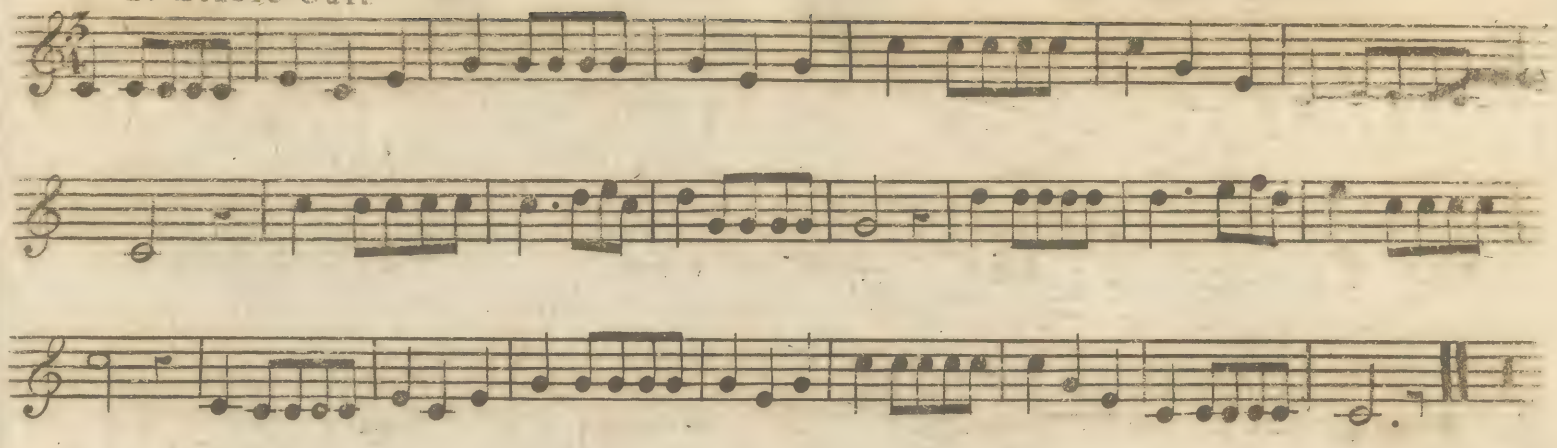


Beſide the Terms already explained, the following frequently occur in Muſic, and are of importance to be underſtood: viz. P. or PIANO, ſoft; PP. or PIANISSIMO, very ſoft; CRES. or CRESCENDO, encreaſe the ſound; DIM. or DIMINUENDO, diminiſh the ſound; F. or FORTE, loud; FF. or FORTISSIMO, very loud.—D.C. or DA CAPO, begin again and end with the firſt part.—BIS, twice over.—VOLTI SUBITO, turn over quickly.

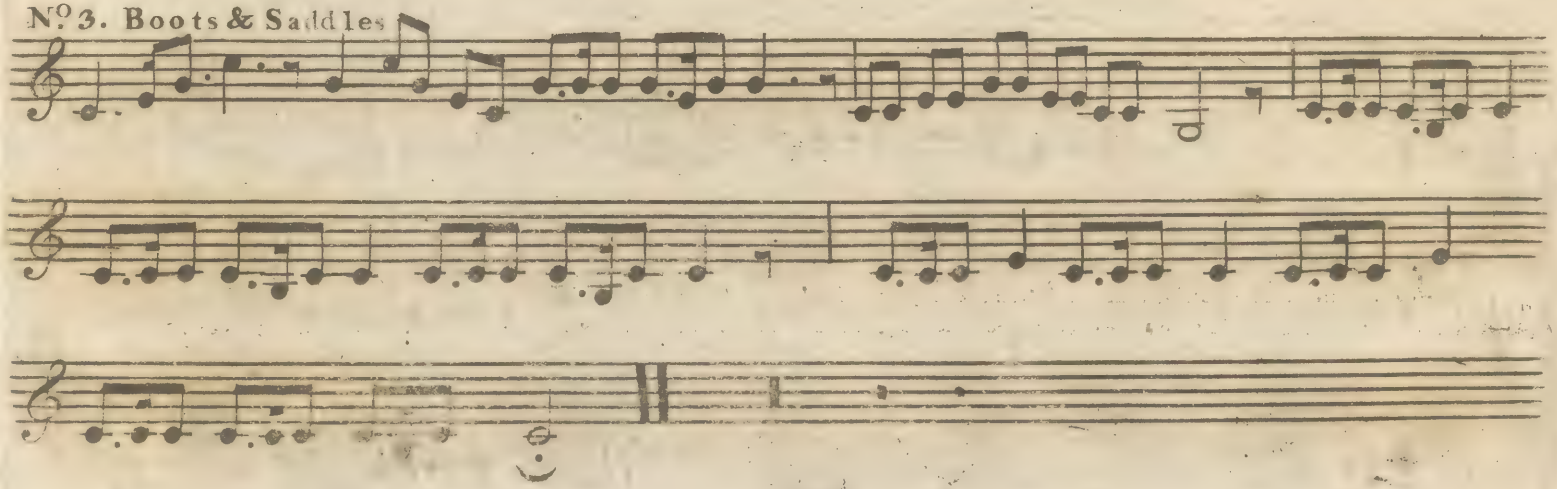
The following CAVALRY DUTY and SIGNALS, to Page 24, are thoſe approved and ordered by HIS ROYAL HIGHNESS THE DUKE OF YORK, COMMANDER IN CHIEF. Compoſed and compiled by J. HYDE.

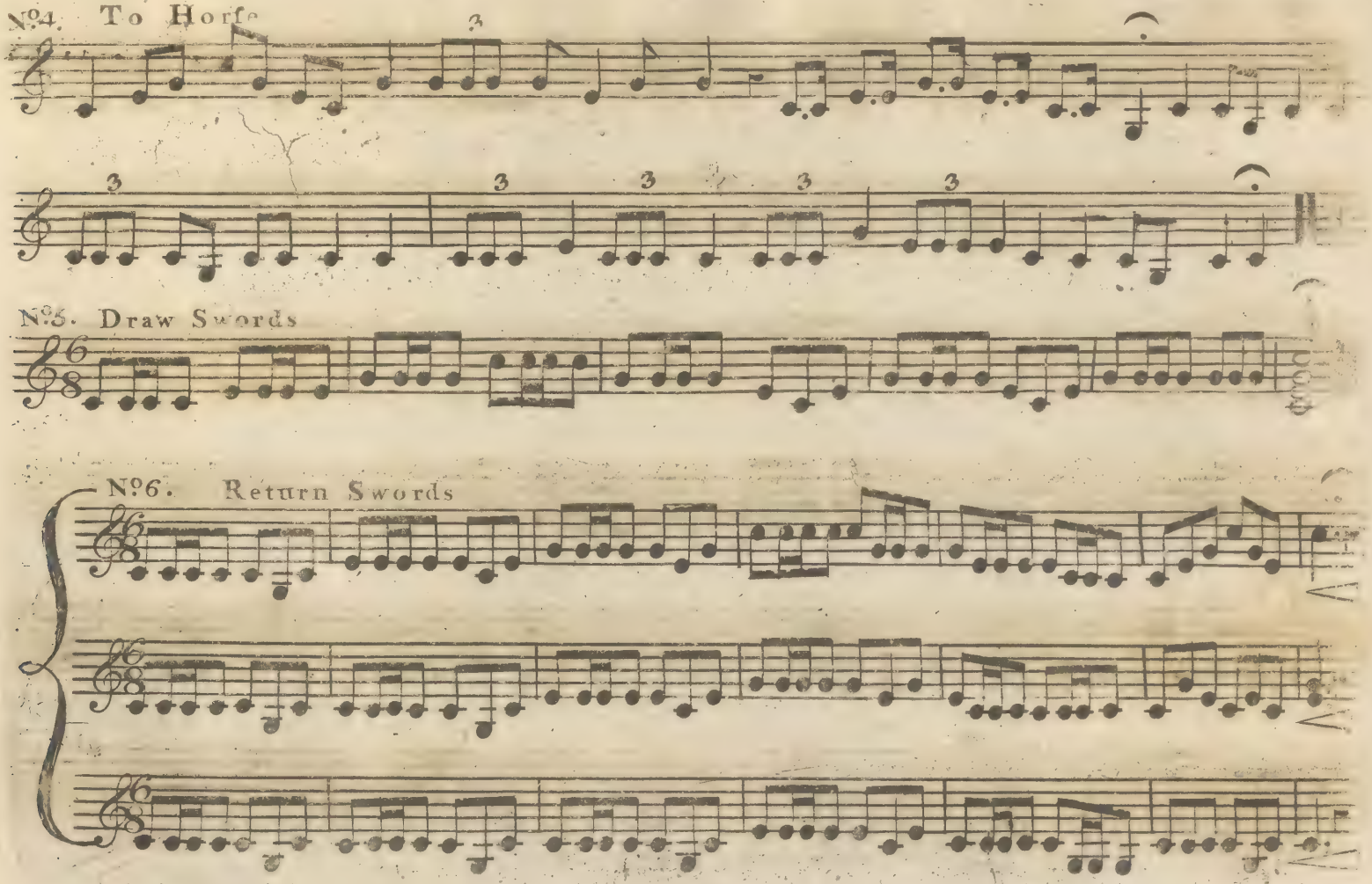

N° 1 Reveille
Allegro
Brisk
Andante
Dim:
PP
F
ff
Andante
P
Grave

N.o 2. Stable Call

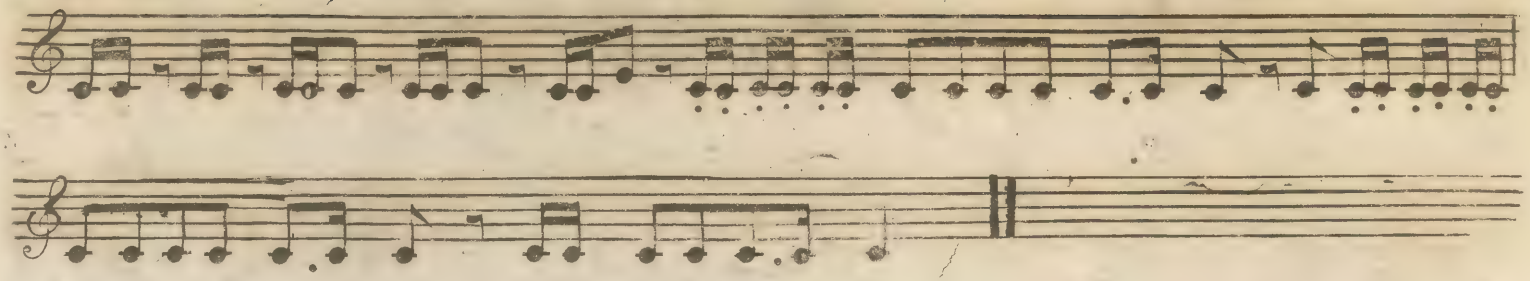


N.o 3. Boots & Saddles

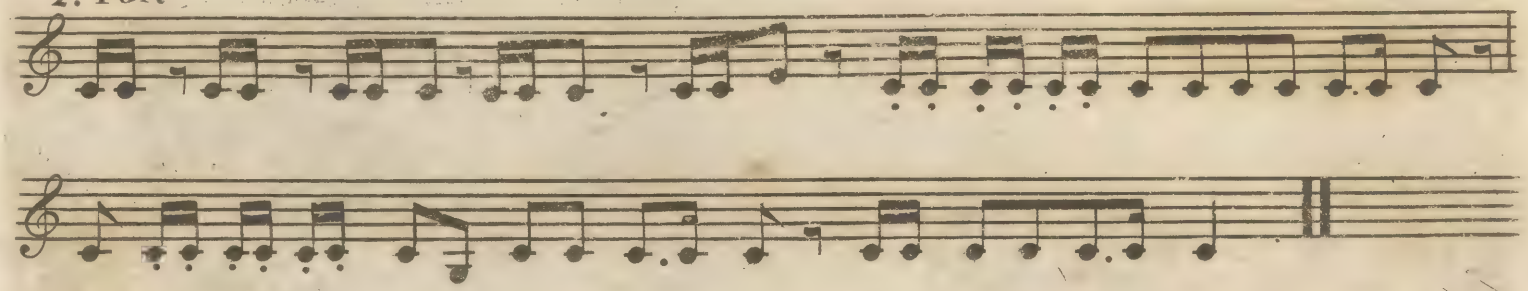



No4. To Horse
No5. Draw Swords
No6. Return Swords

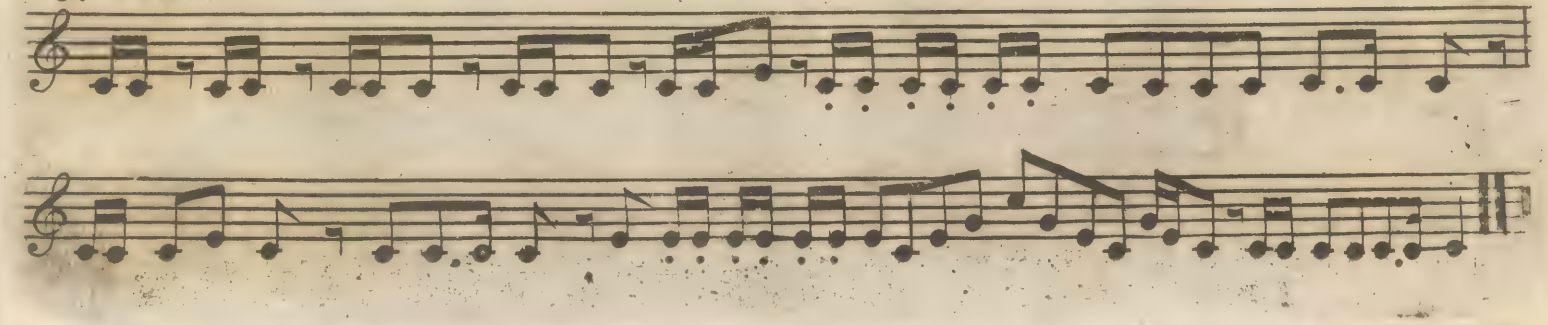
1.ft Poft No 7. Parade March

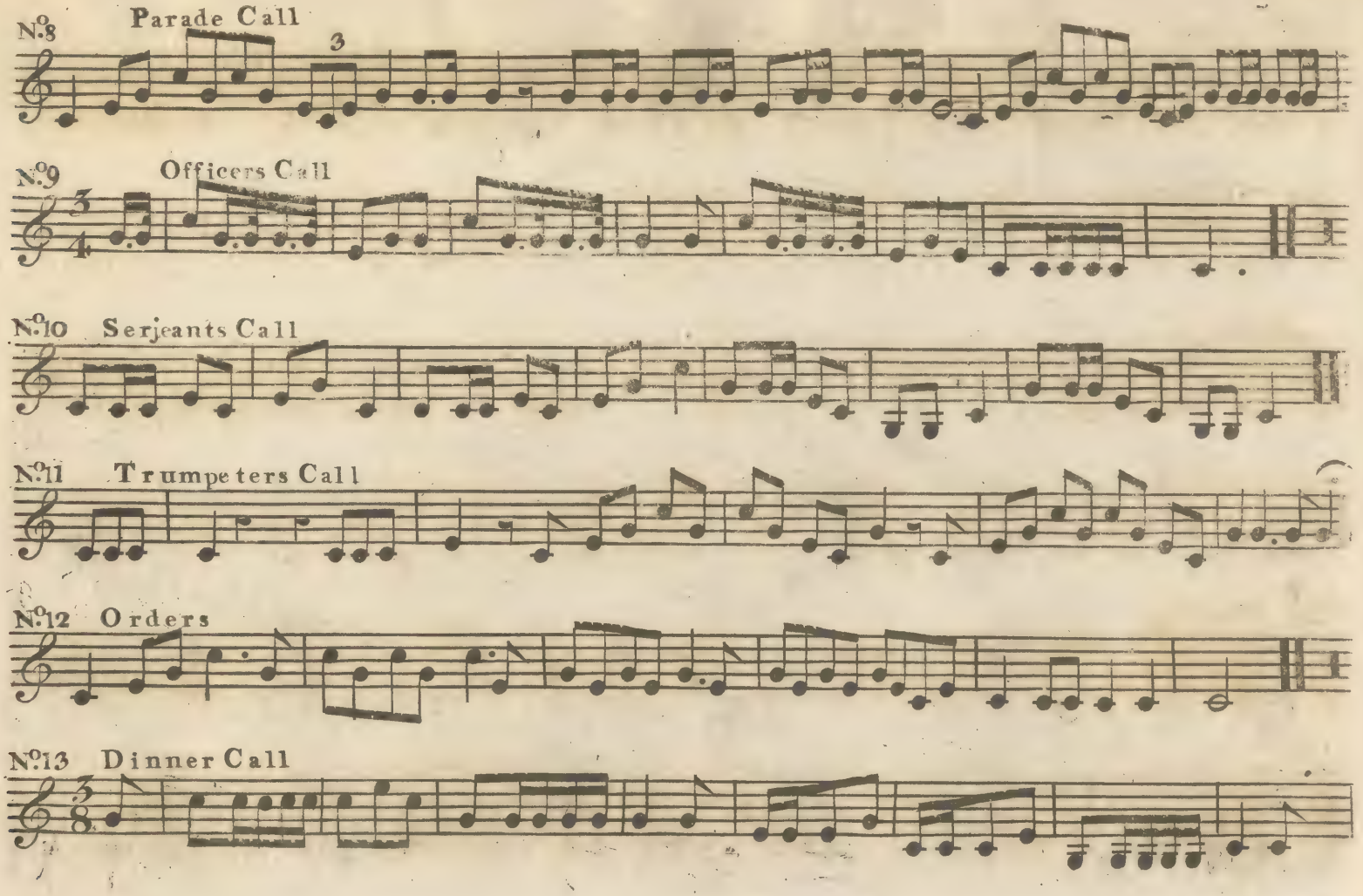


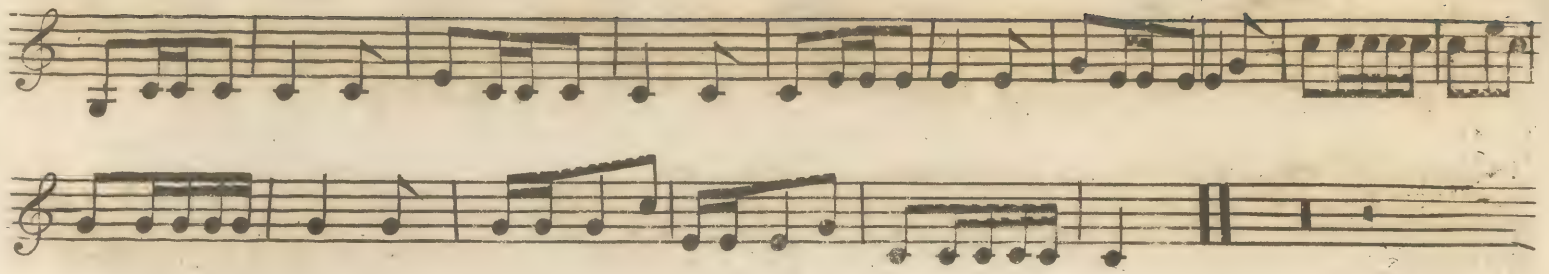
2.d Poft



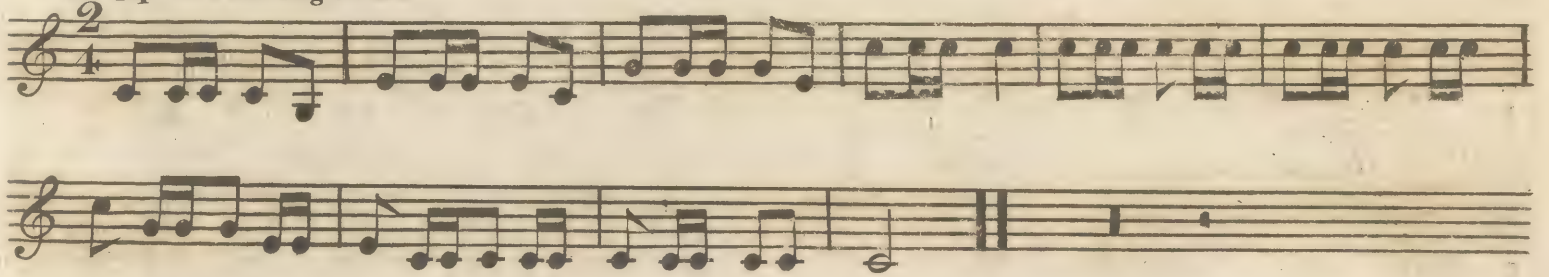
3.d Poft



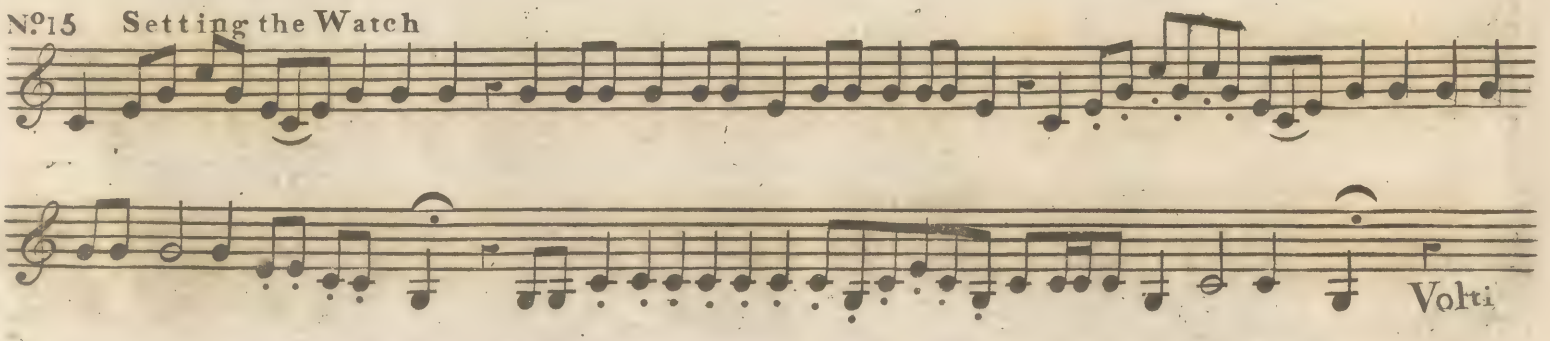

No. 8 Parade Call
3
No. 9 Officers Call
No. 10 Serjeants Call
No. 11 Trumpeters Call
No. 12 Orders
No. 13 Dinner Call

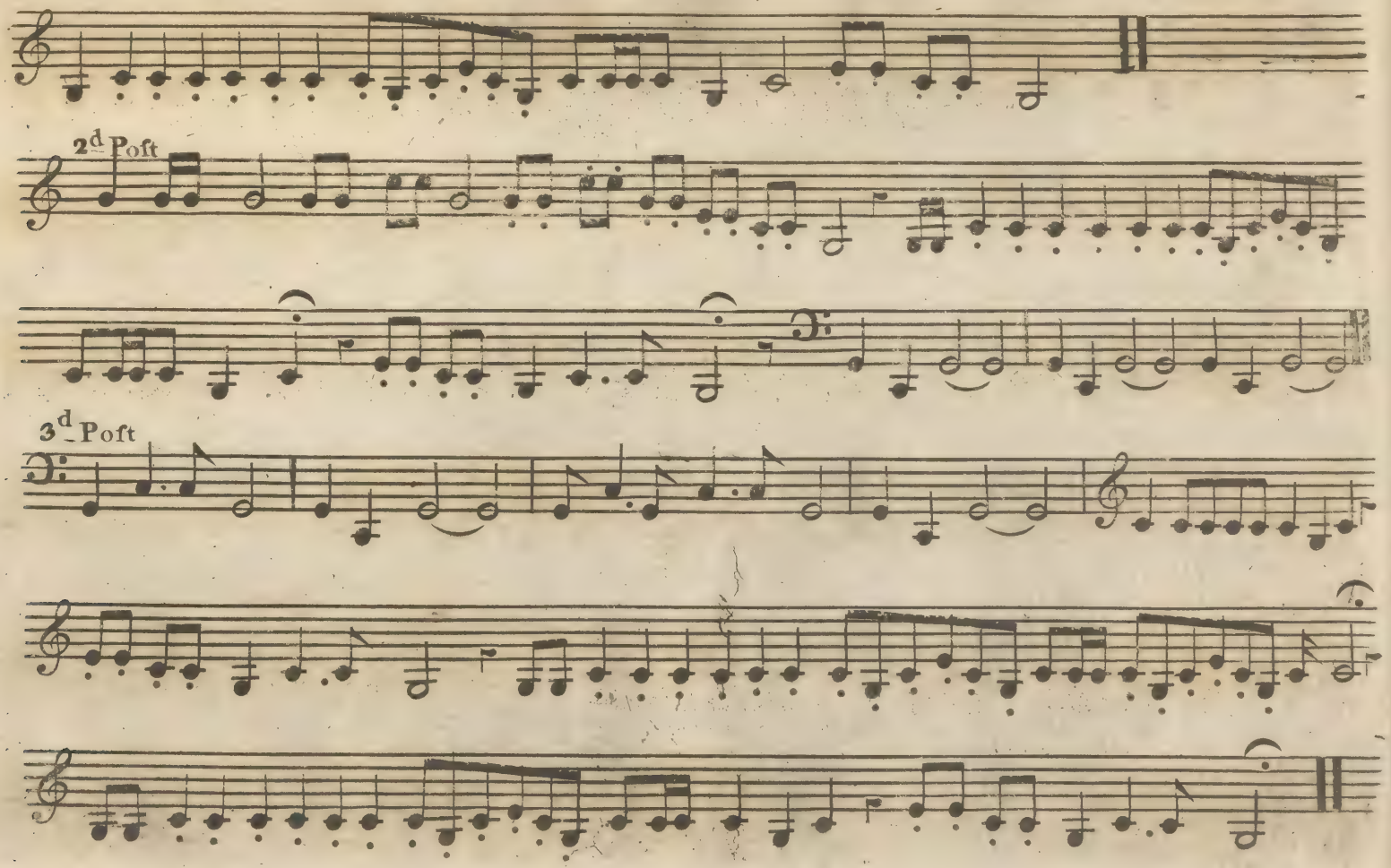


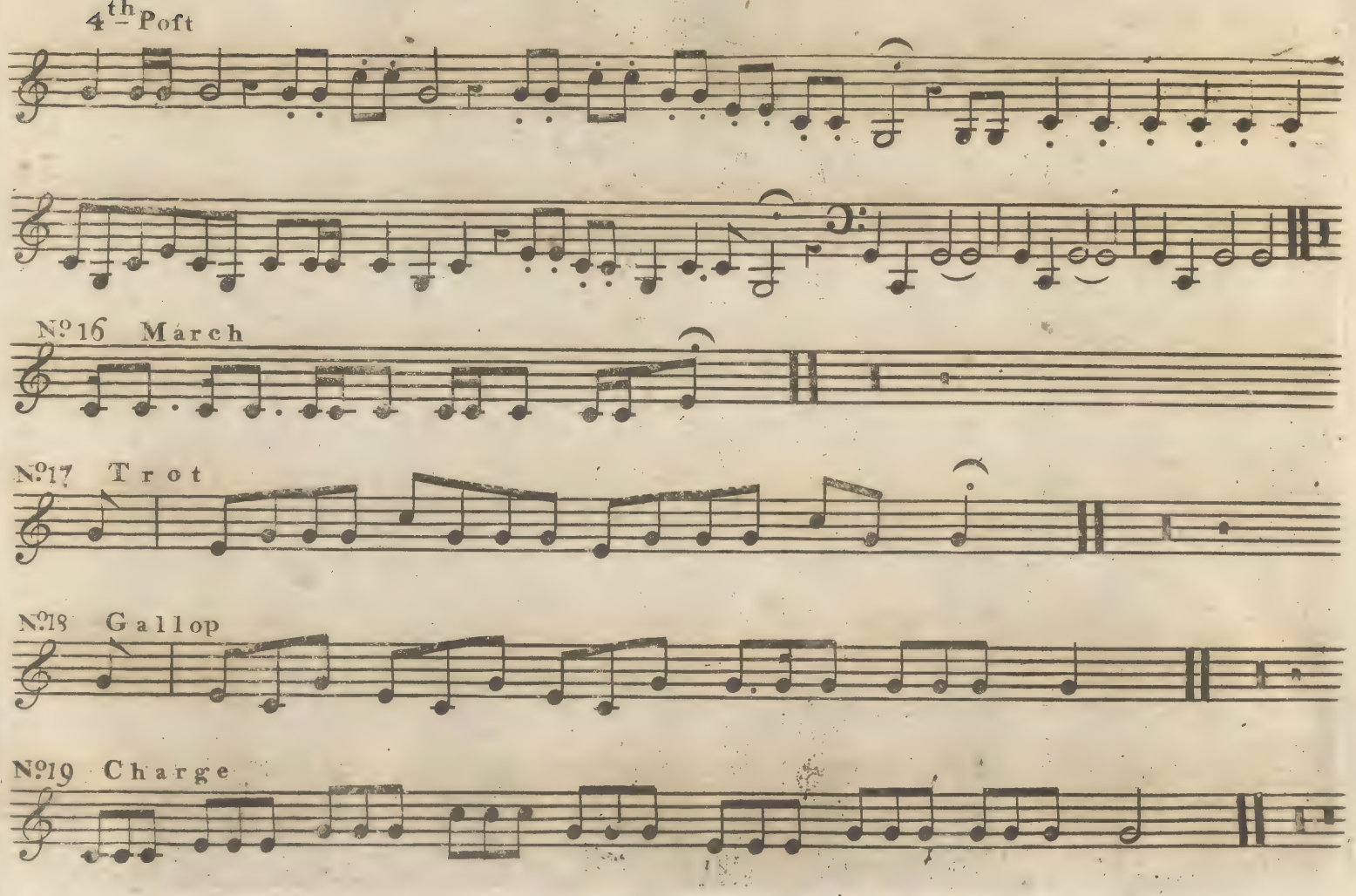
No. 14 WateringCall

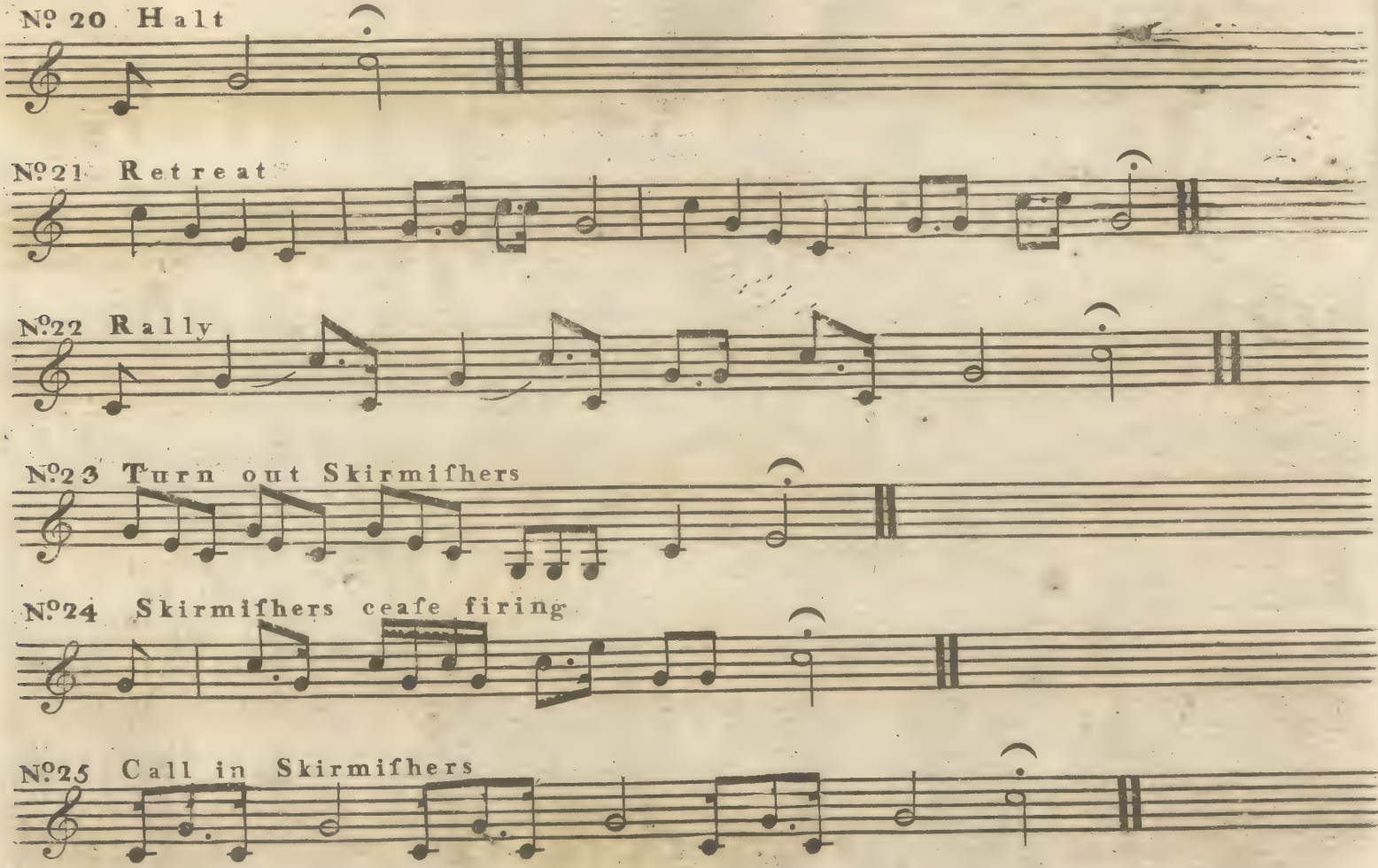


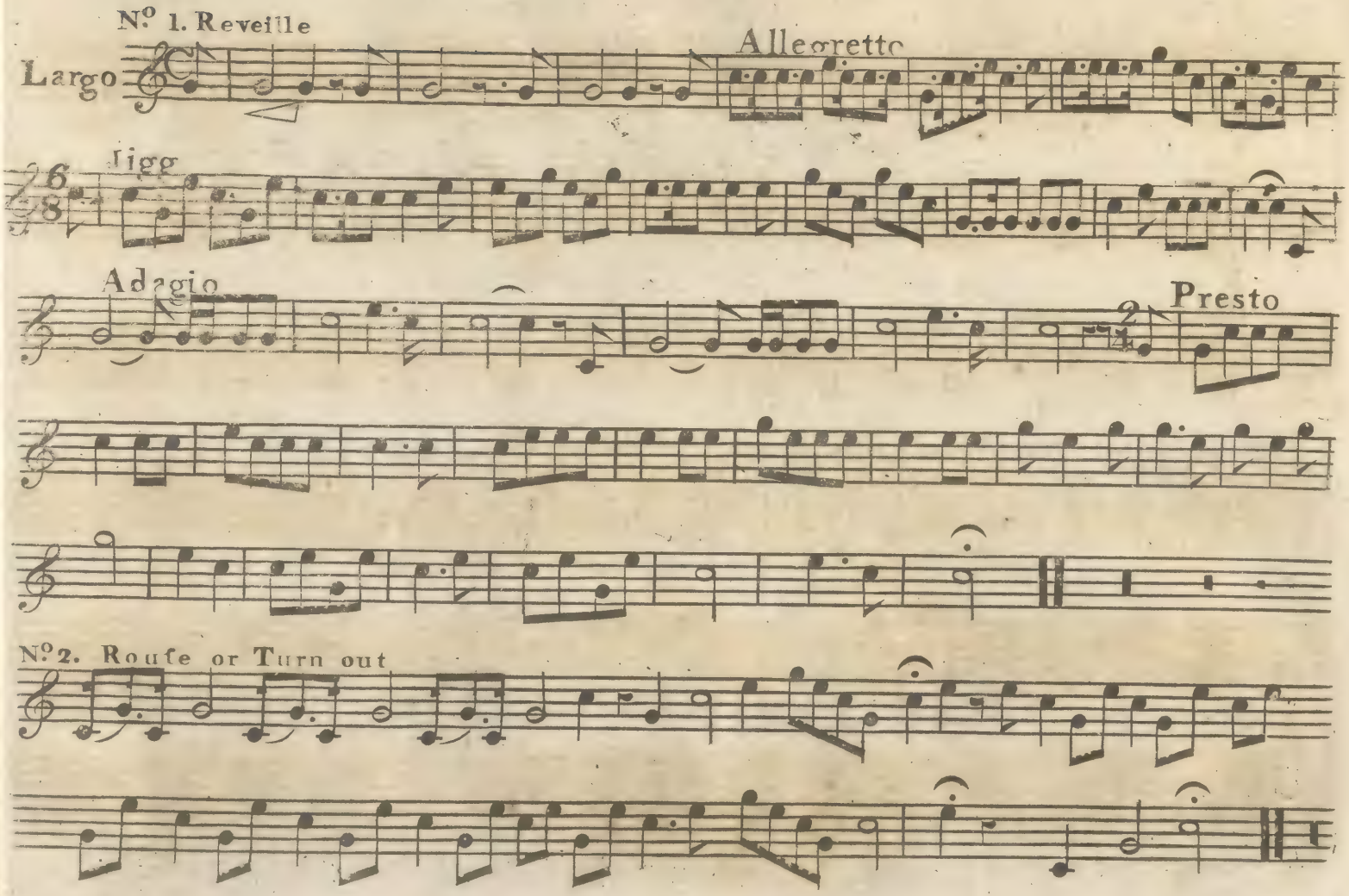
No.15 Setting the Watch

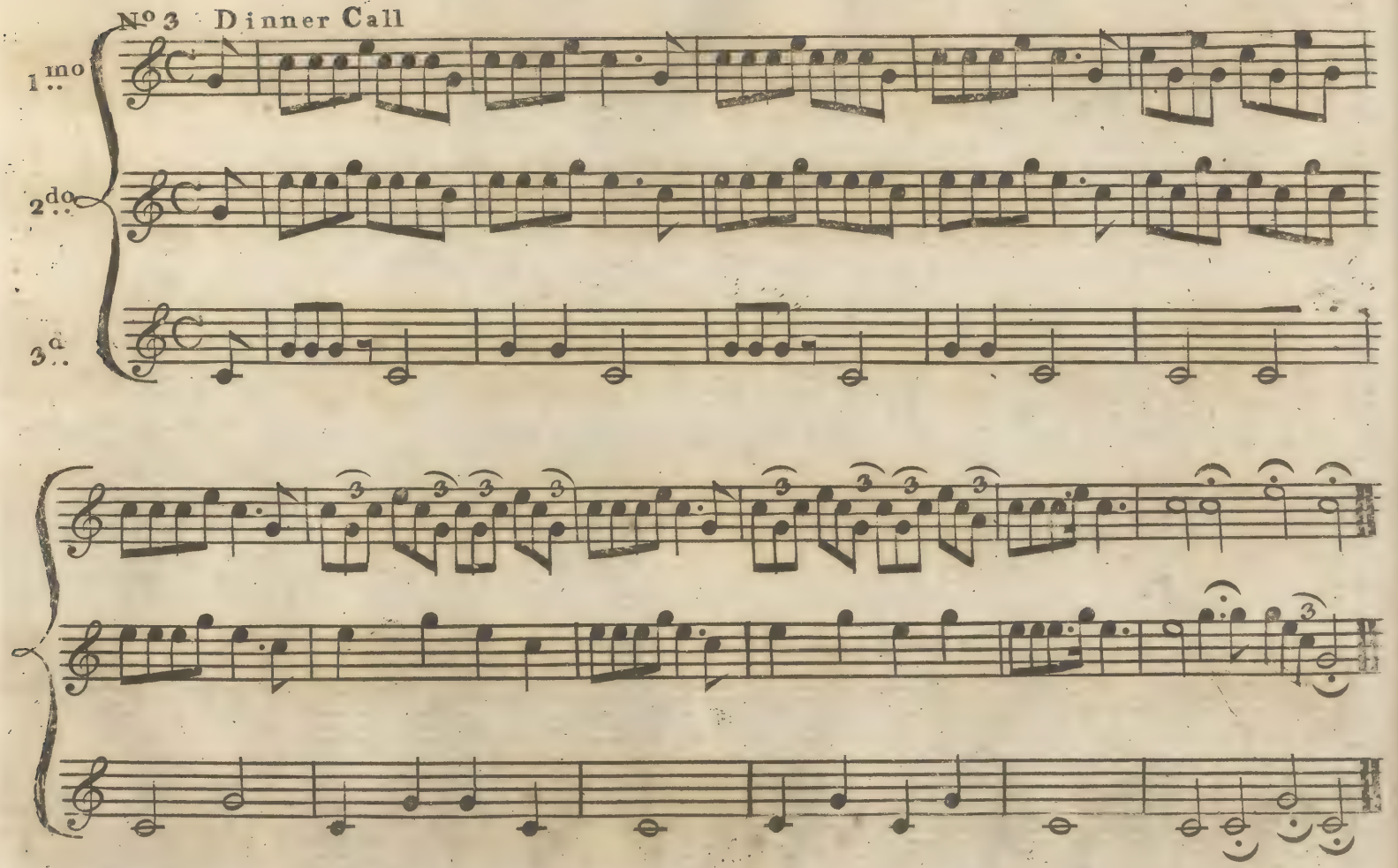



2d Poft
3d Poft

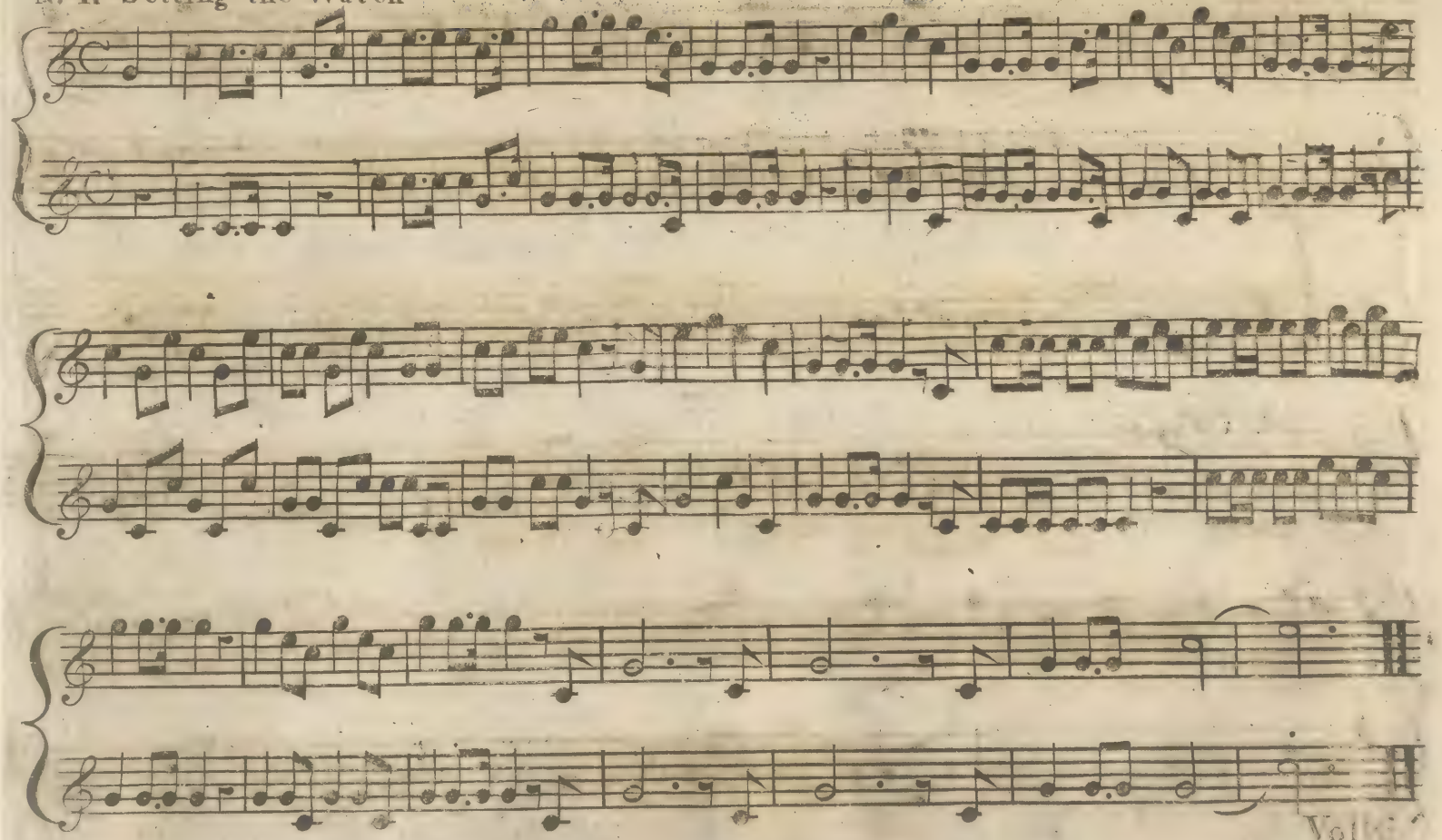

4th Poft
No16 March
No17 Trot
No18 Gallop
No19 Charge


Nº 20 Halt
Nº21 Retreat
Nº22 Rally
Nº23 Turn out Skirmifhers
Nº24 Skirmifhers ceafe firing
Nº25 Call in Skirmifhers

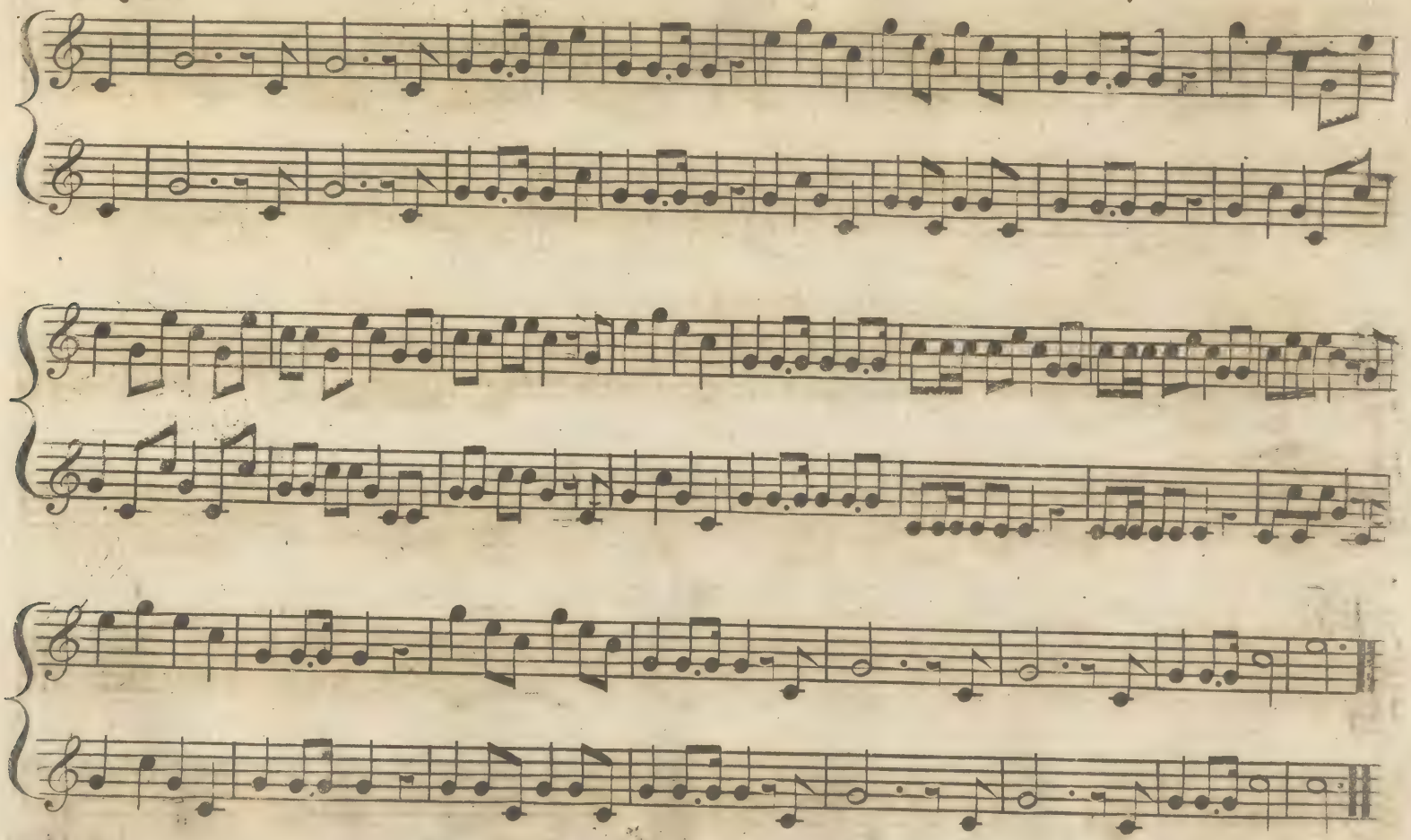

Nº 1. Reveille
Largo
Allegretto
Jigg
Adagio
Presto
Nº 2. Roufe or Turn out

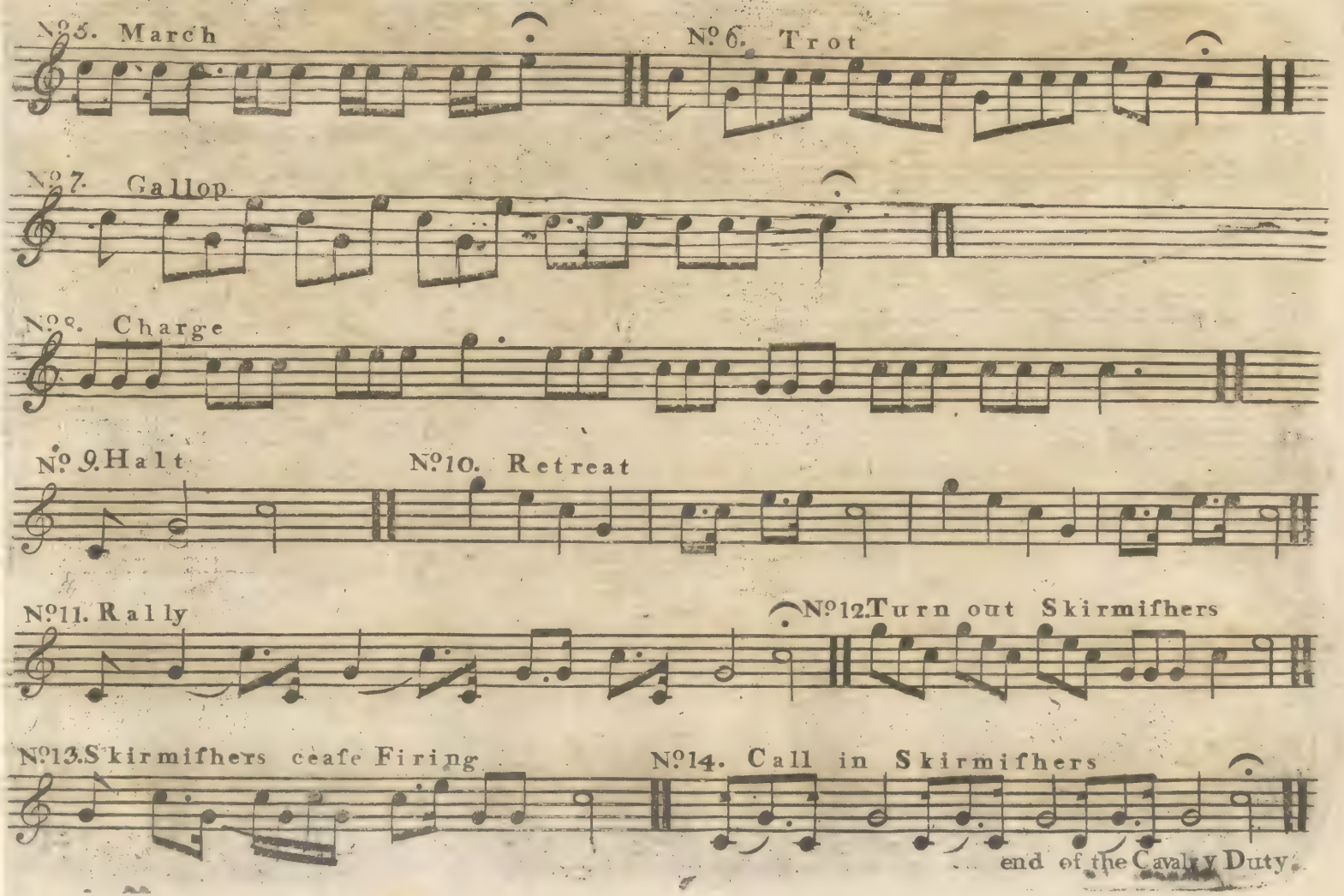

Nº 3 Dinner Call
1mo
2do
3o

No4. Setting the Watch



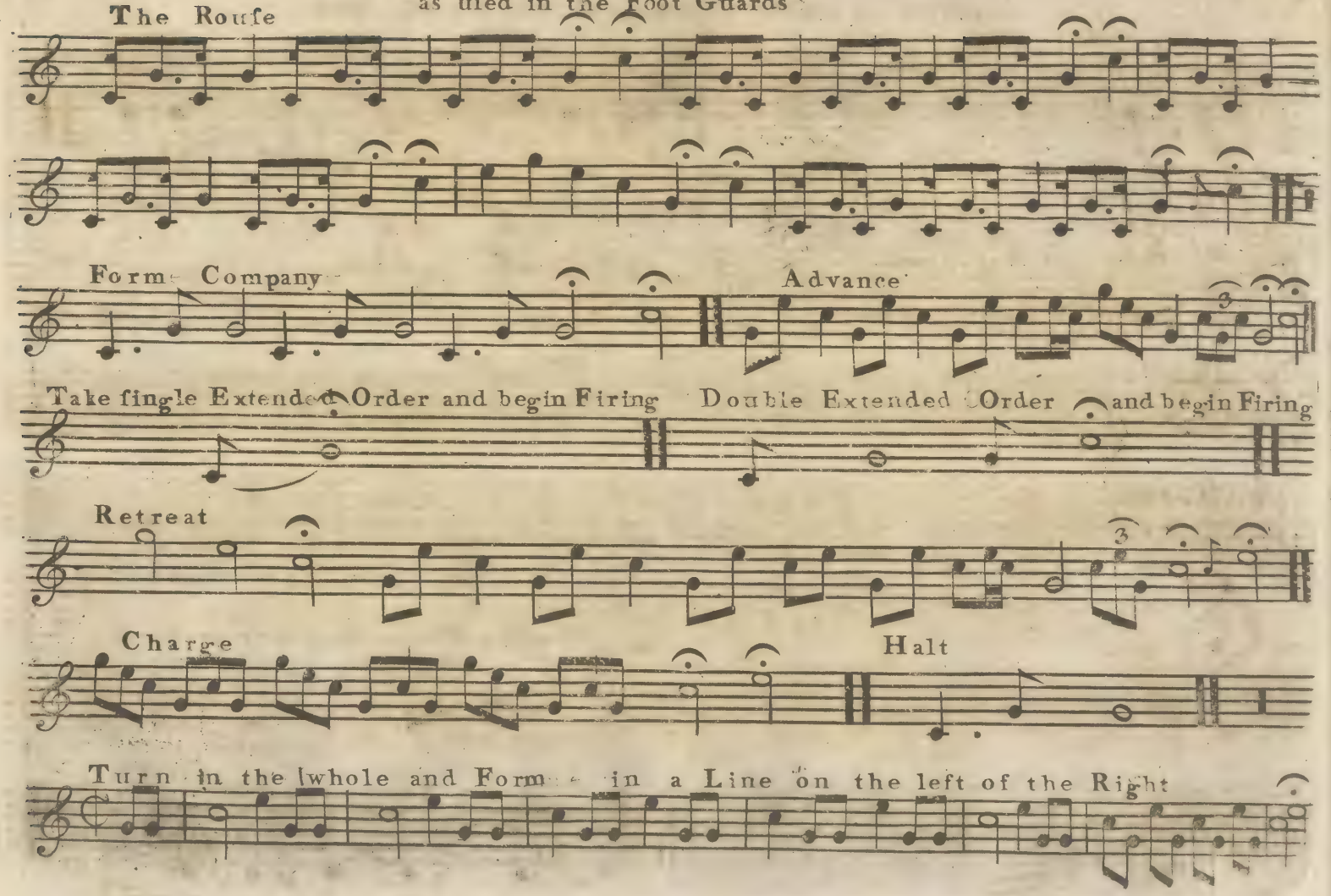
2.d Poft



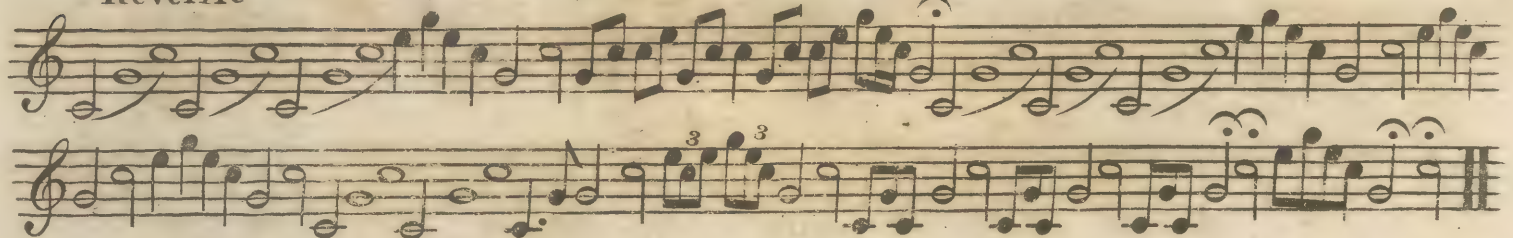

No5. March
No6. Trot
No7. Gallop
No8. Charge
No9. Halt
No10. Retreat
No11. Rally
No12. Turn out Skirmishers
No13. Skirmishers ceafe Firing
No14. Call in Skirmishers
end of the Cavalry Duty

BUGLE HORN DUTY FOR THE LIGHT INFANTRY

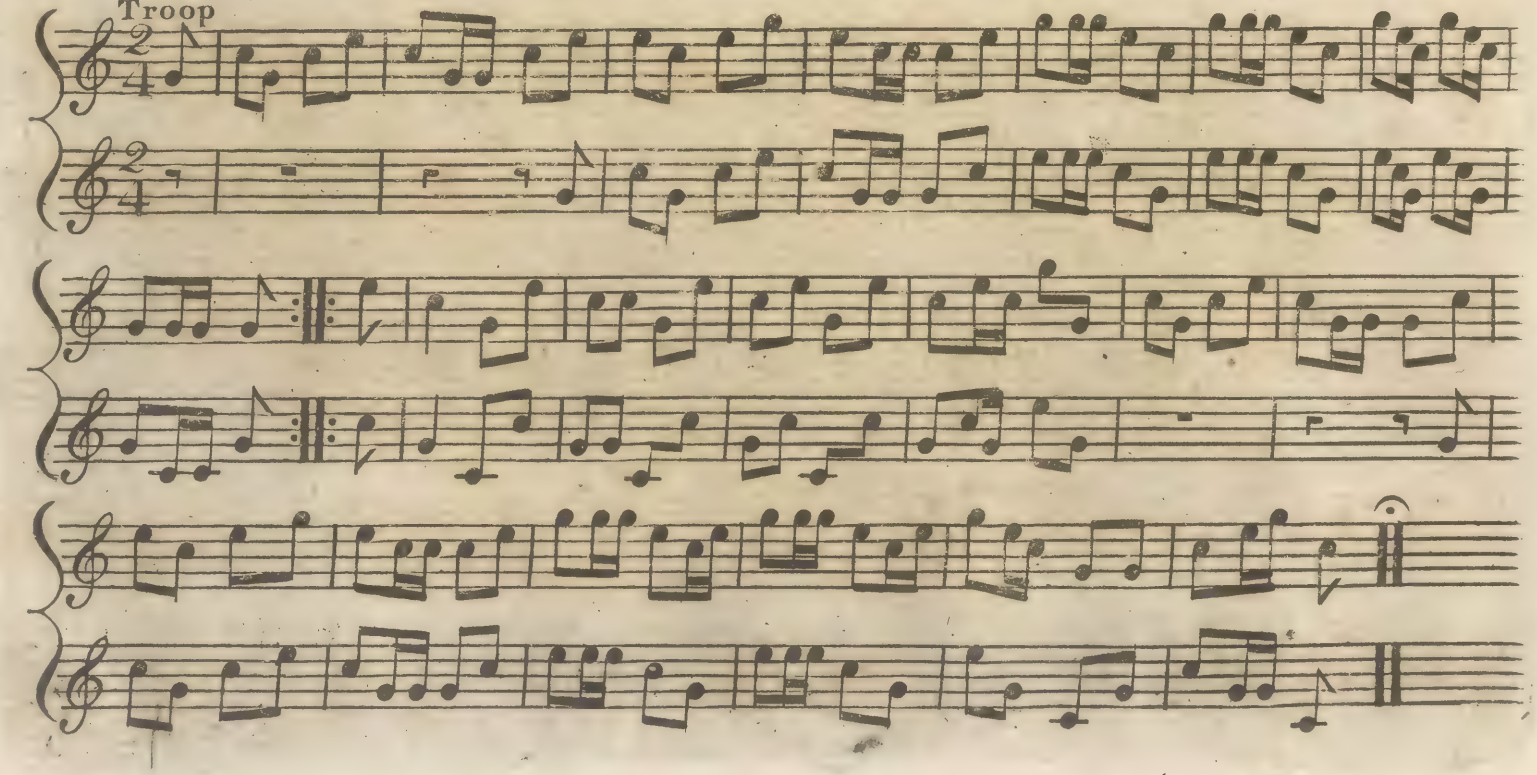
as uſed in the Foot Guards

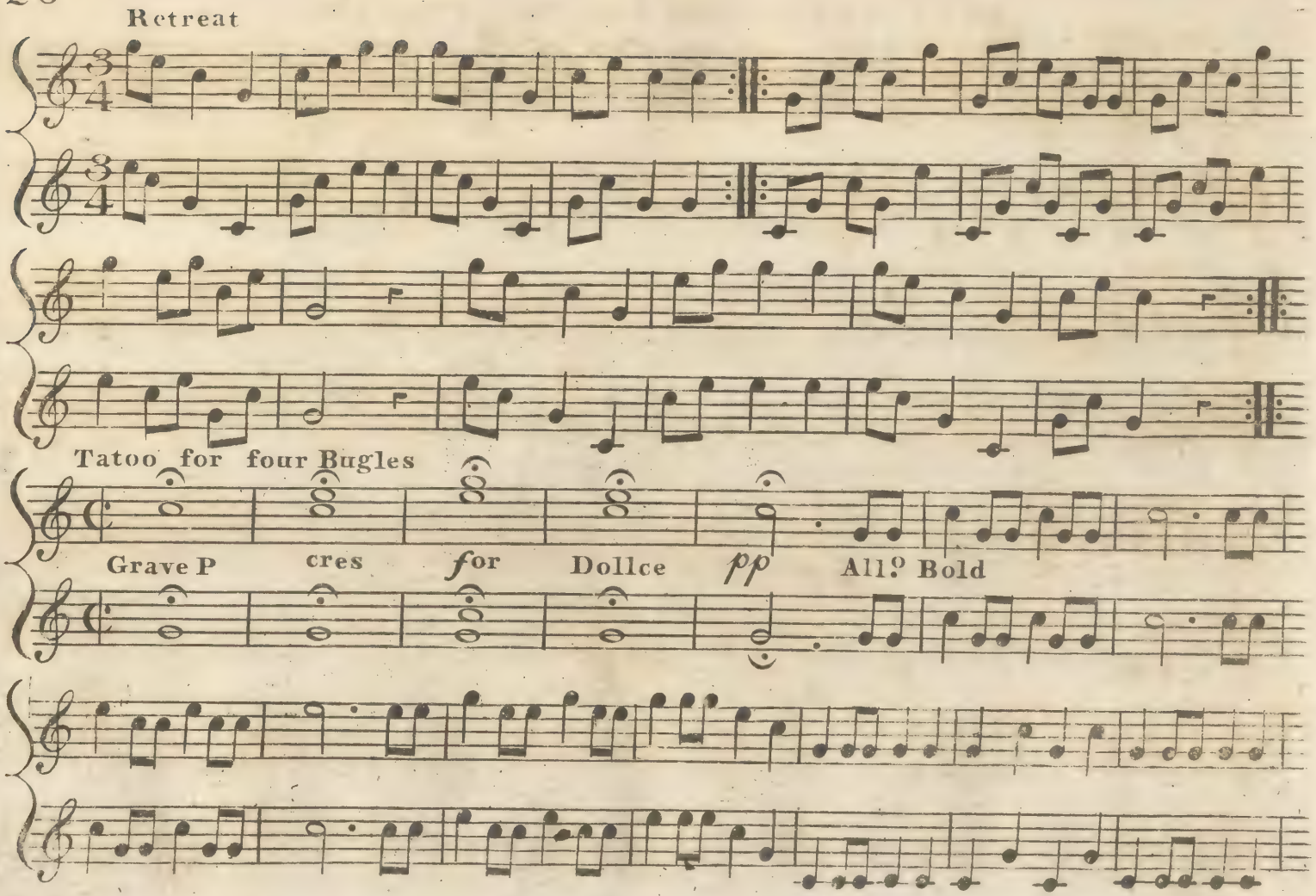


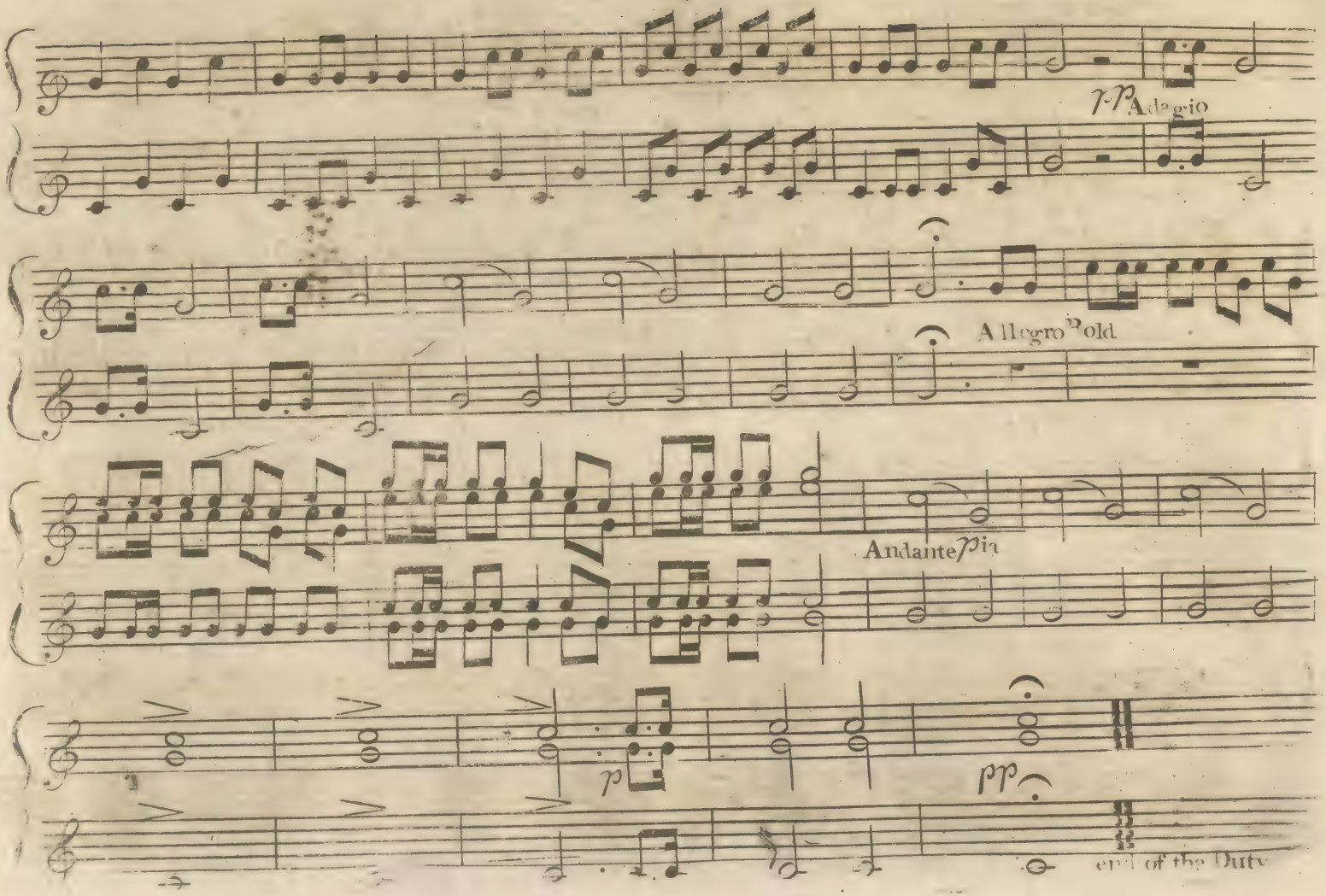
Reveille

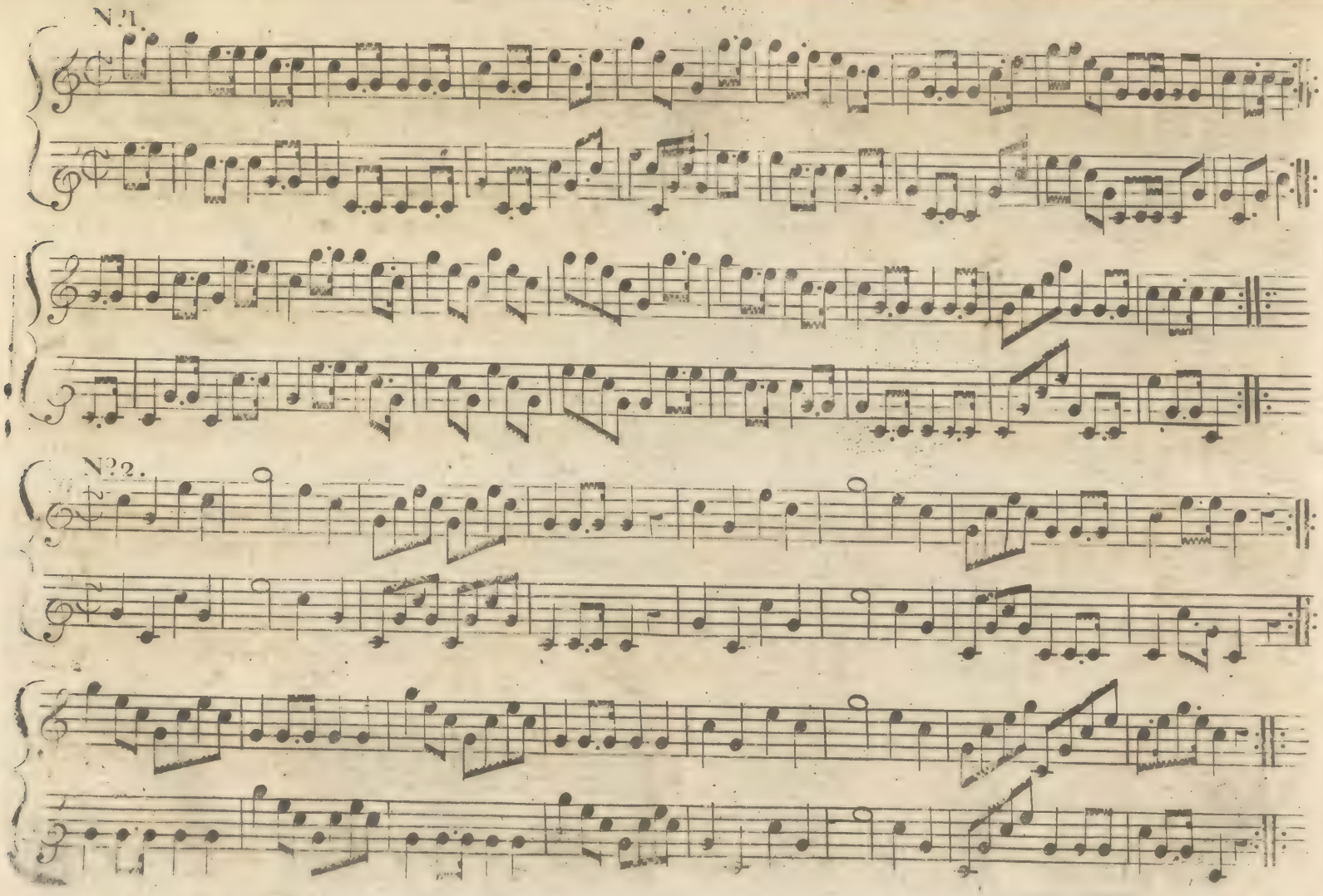


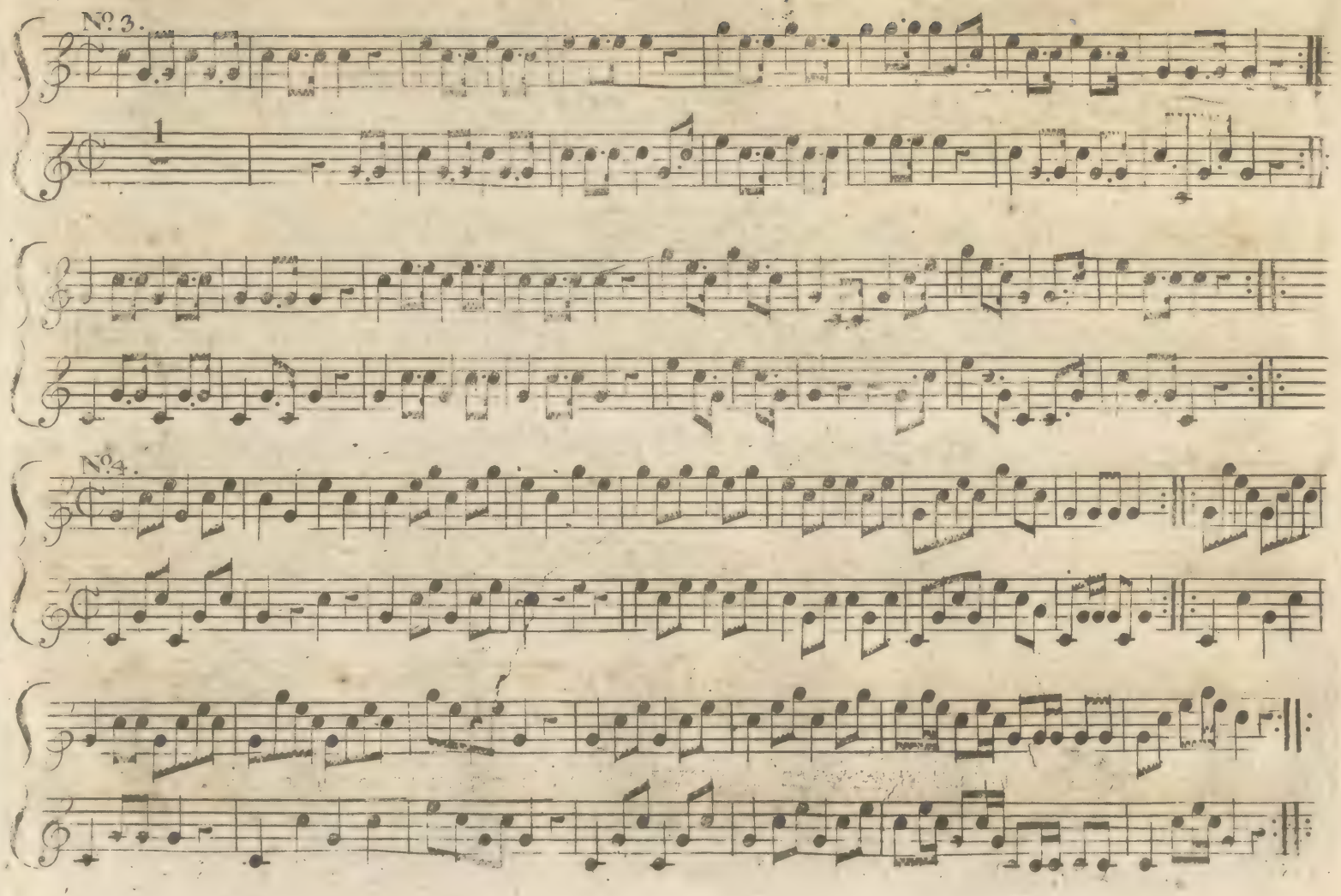
Troop

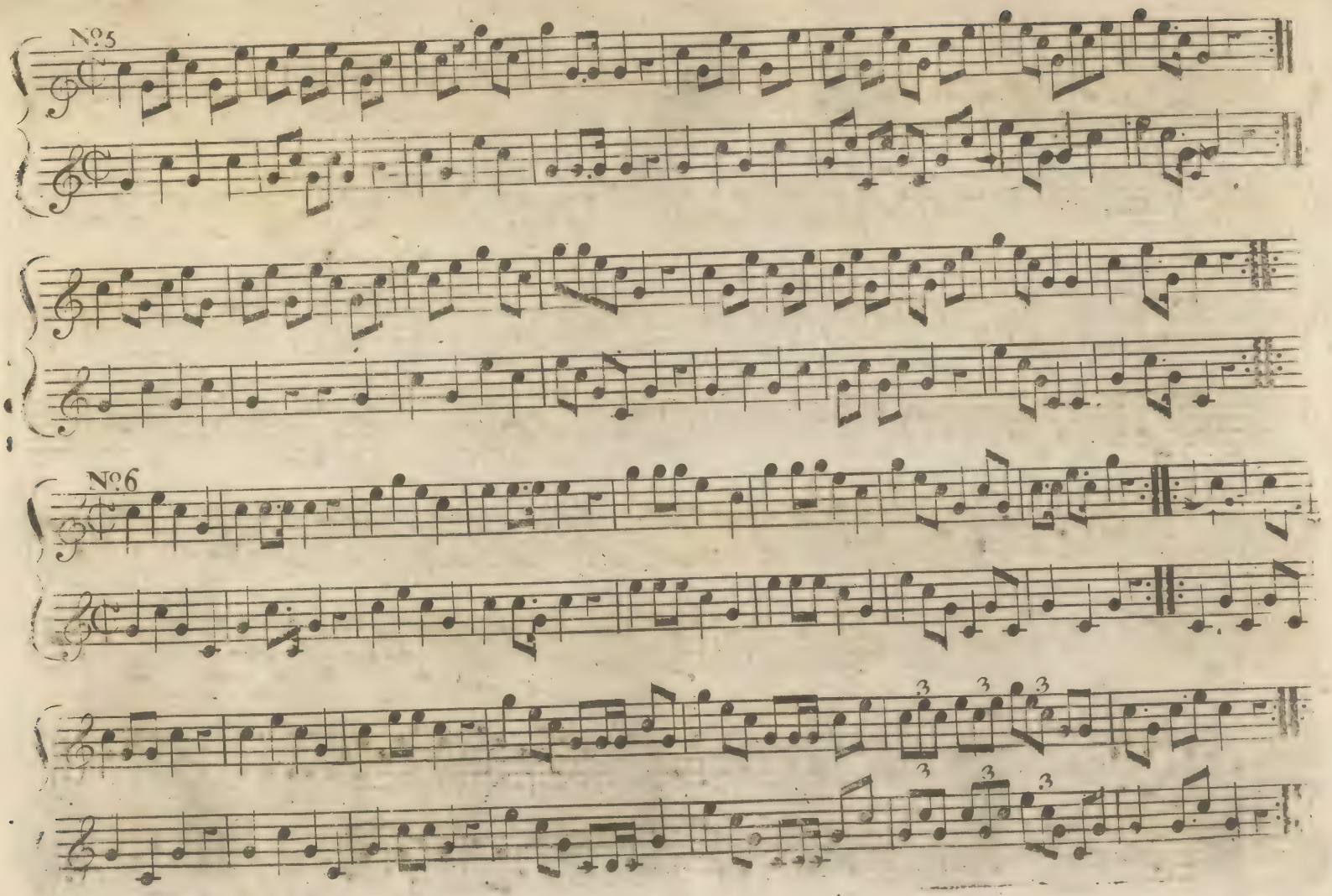



Retreat
Tatoo for four Bugles
Grave P
cres
for
Dollce
pp
All.o Bold


pp Adagio
Allegro Bold
Andante pia
p
pp
end of the Duty


N°1.
N°2.


No. 3.
1
No. 4.


№5
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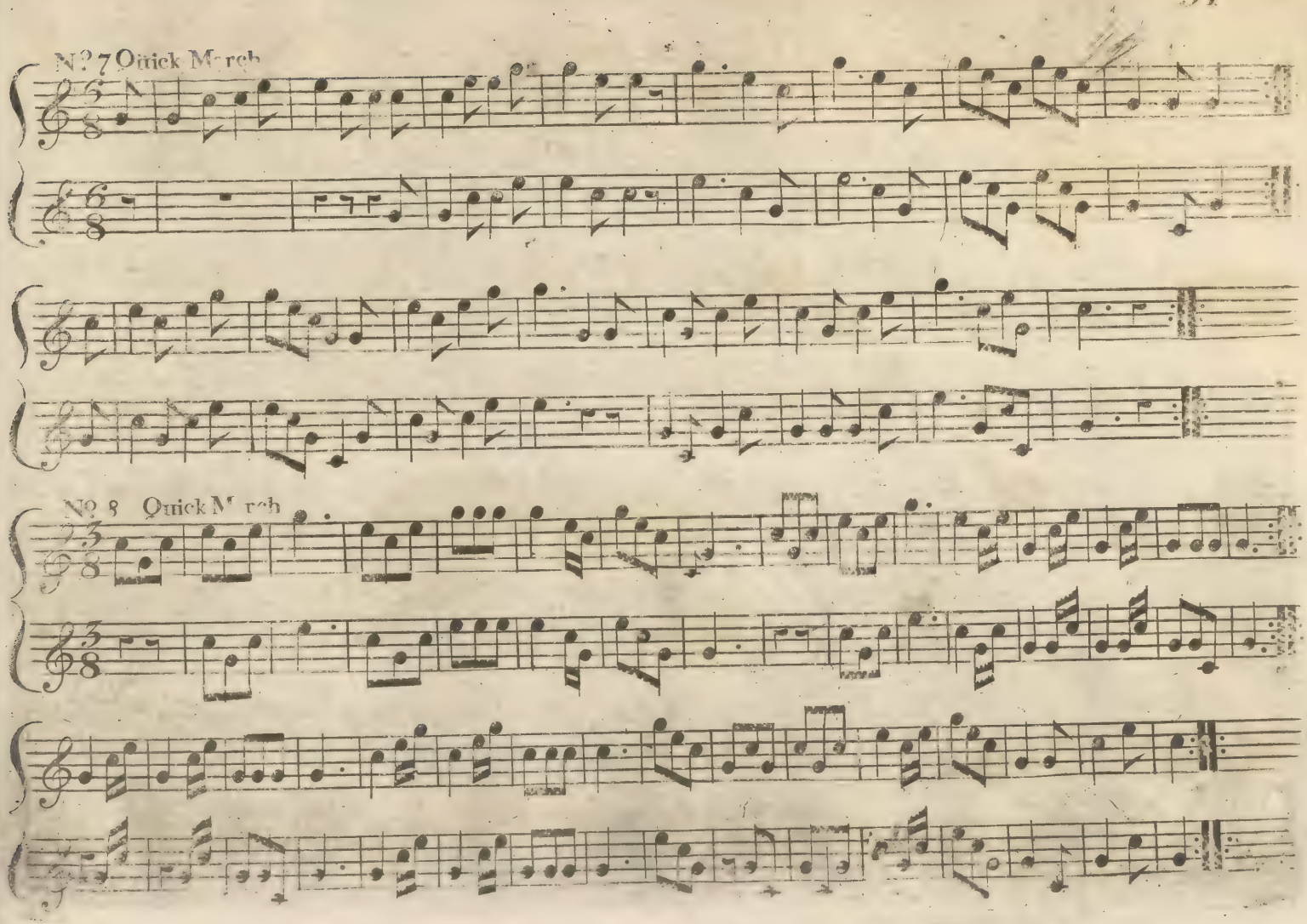
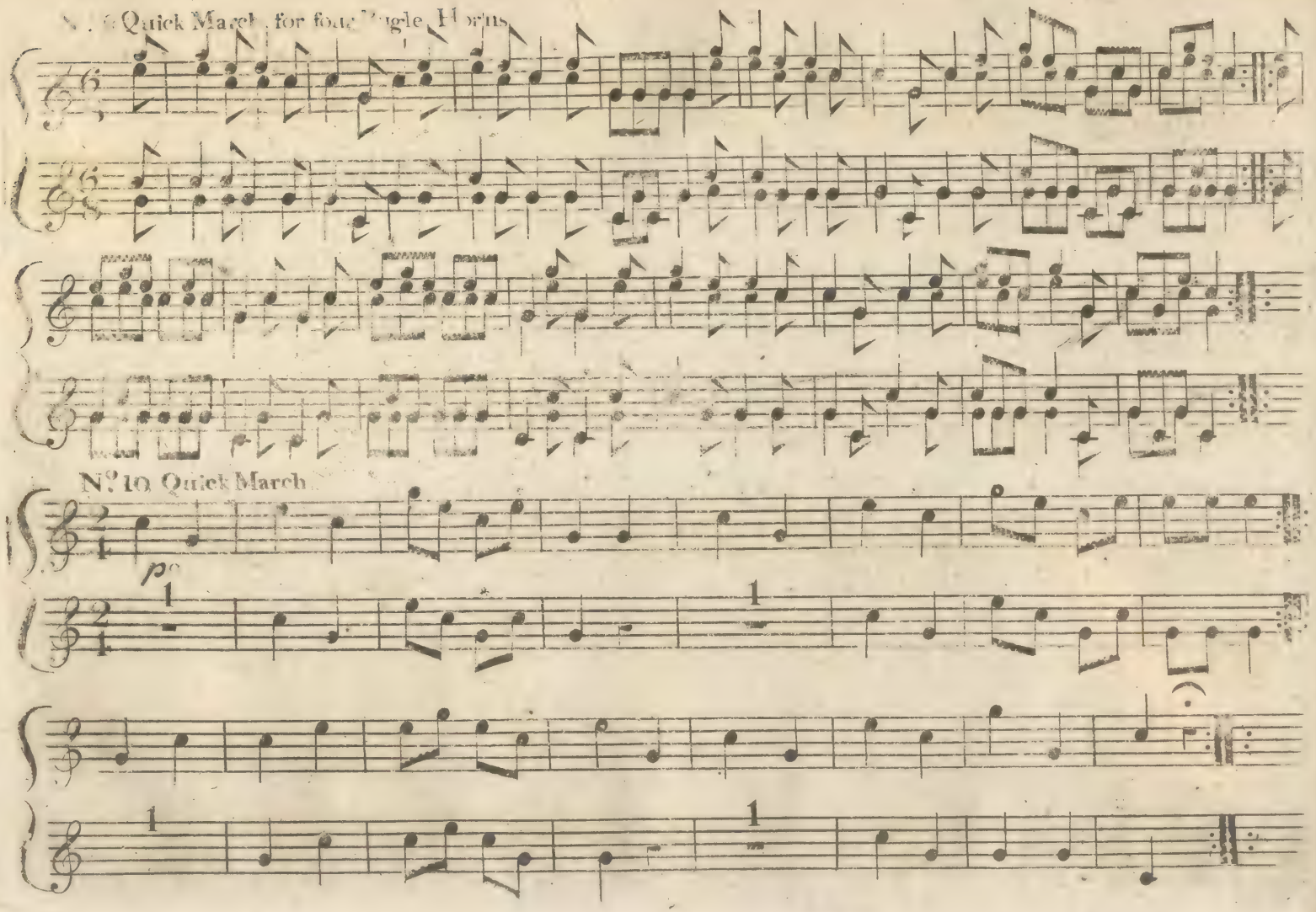
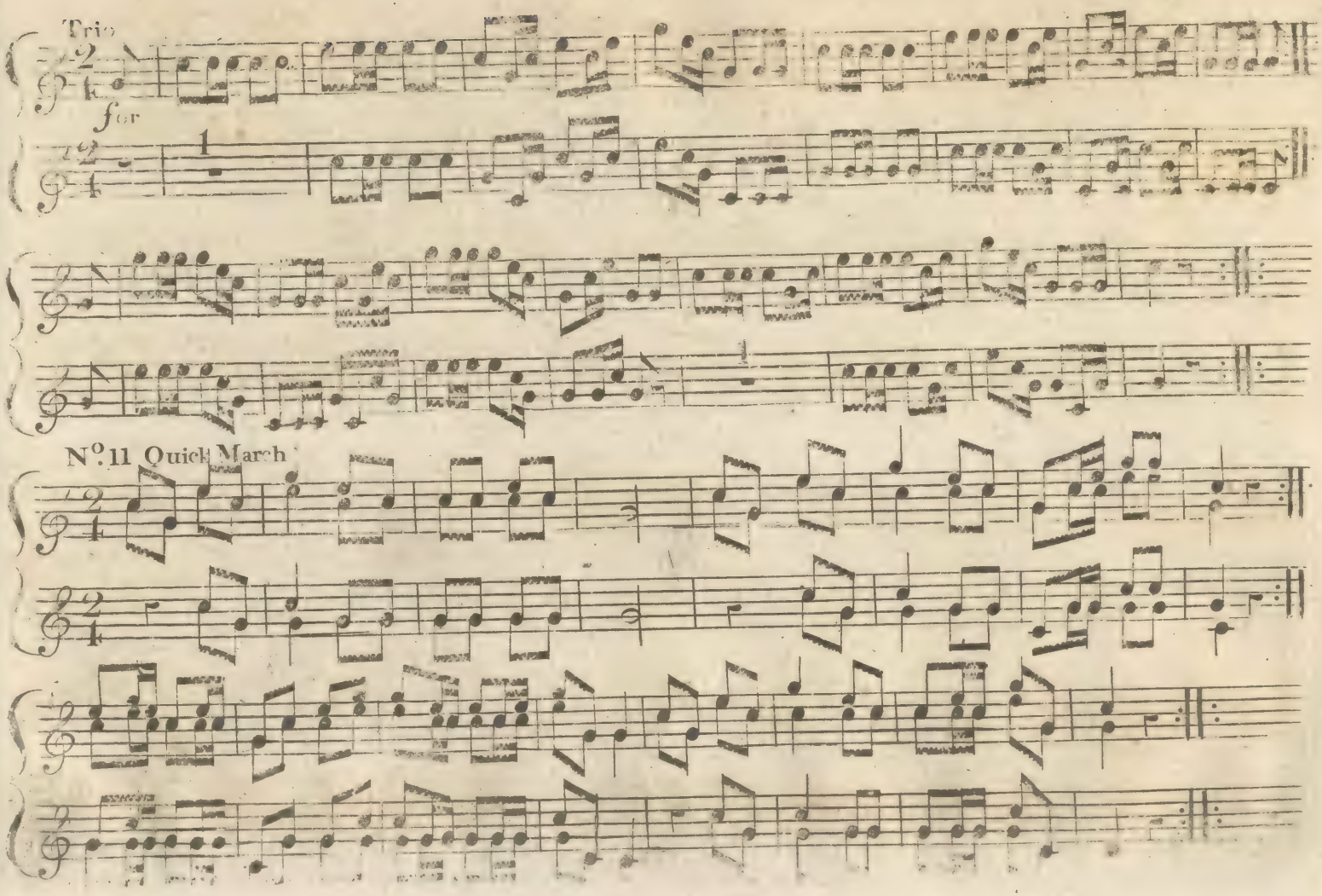
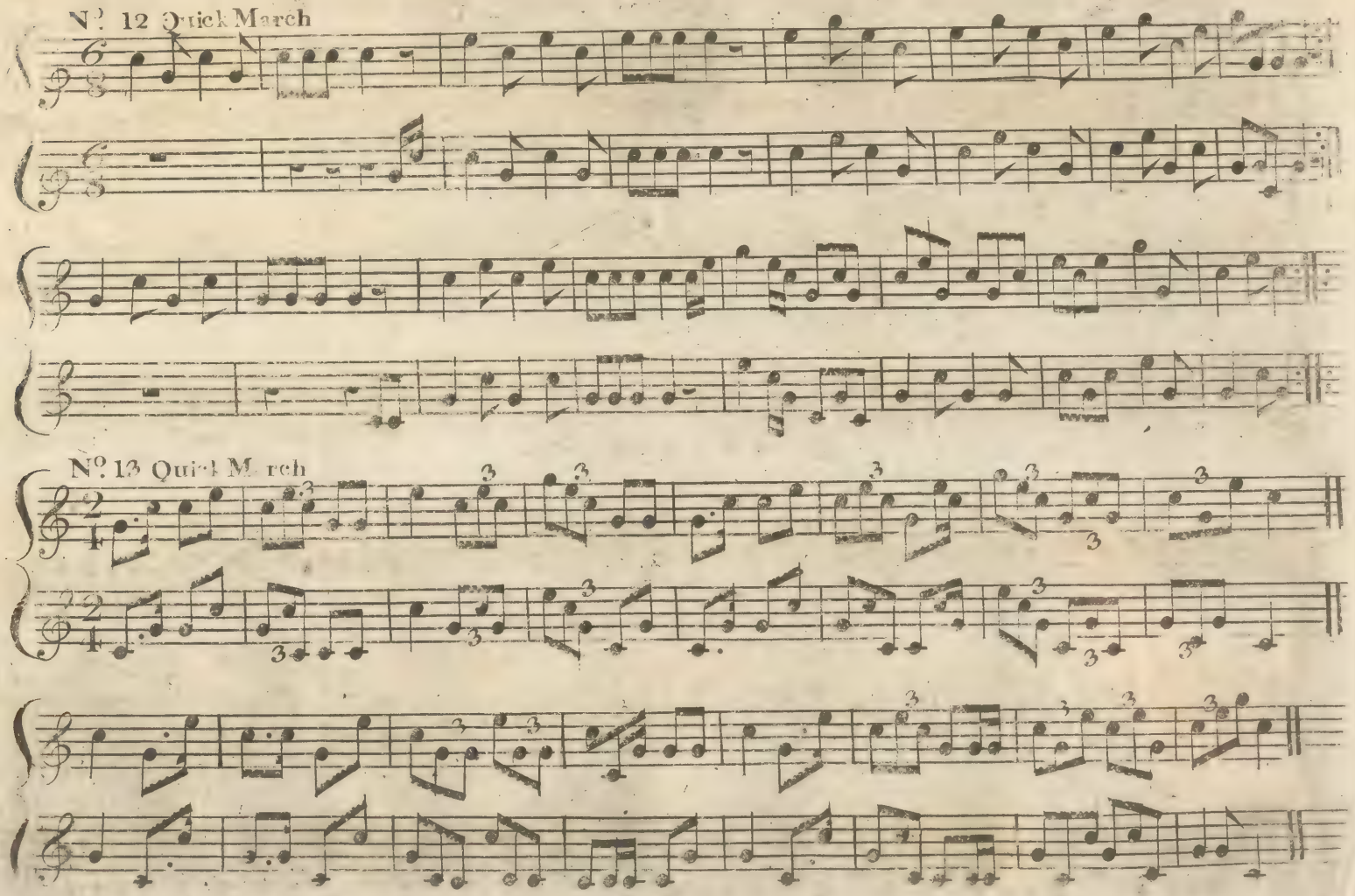

N? 7 Quick March
No 8 Quick March

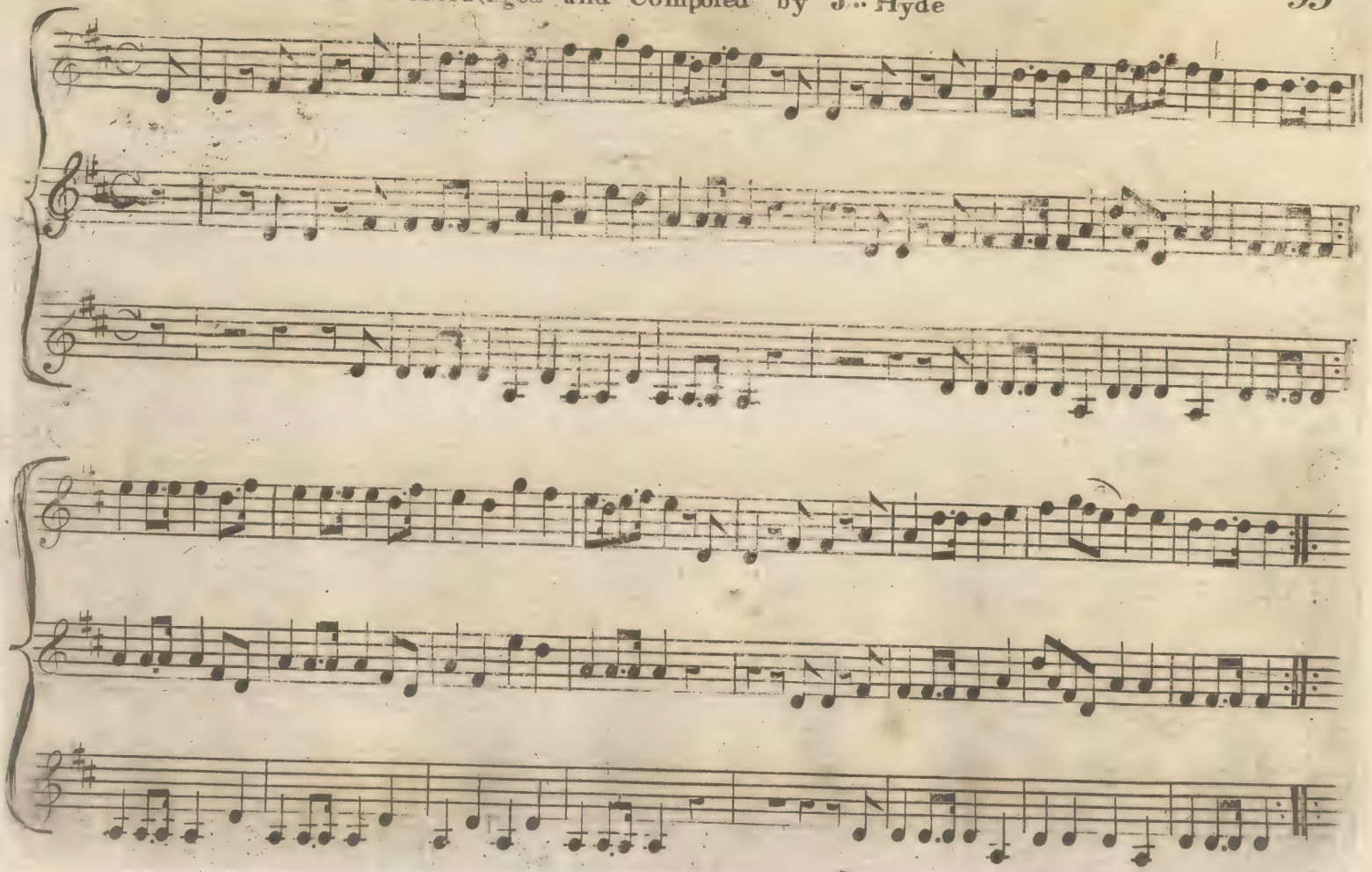

Quick March for four Bugle Horns
No. 10 Quick March
p

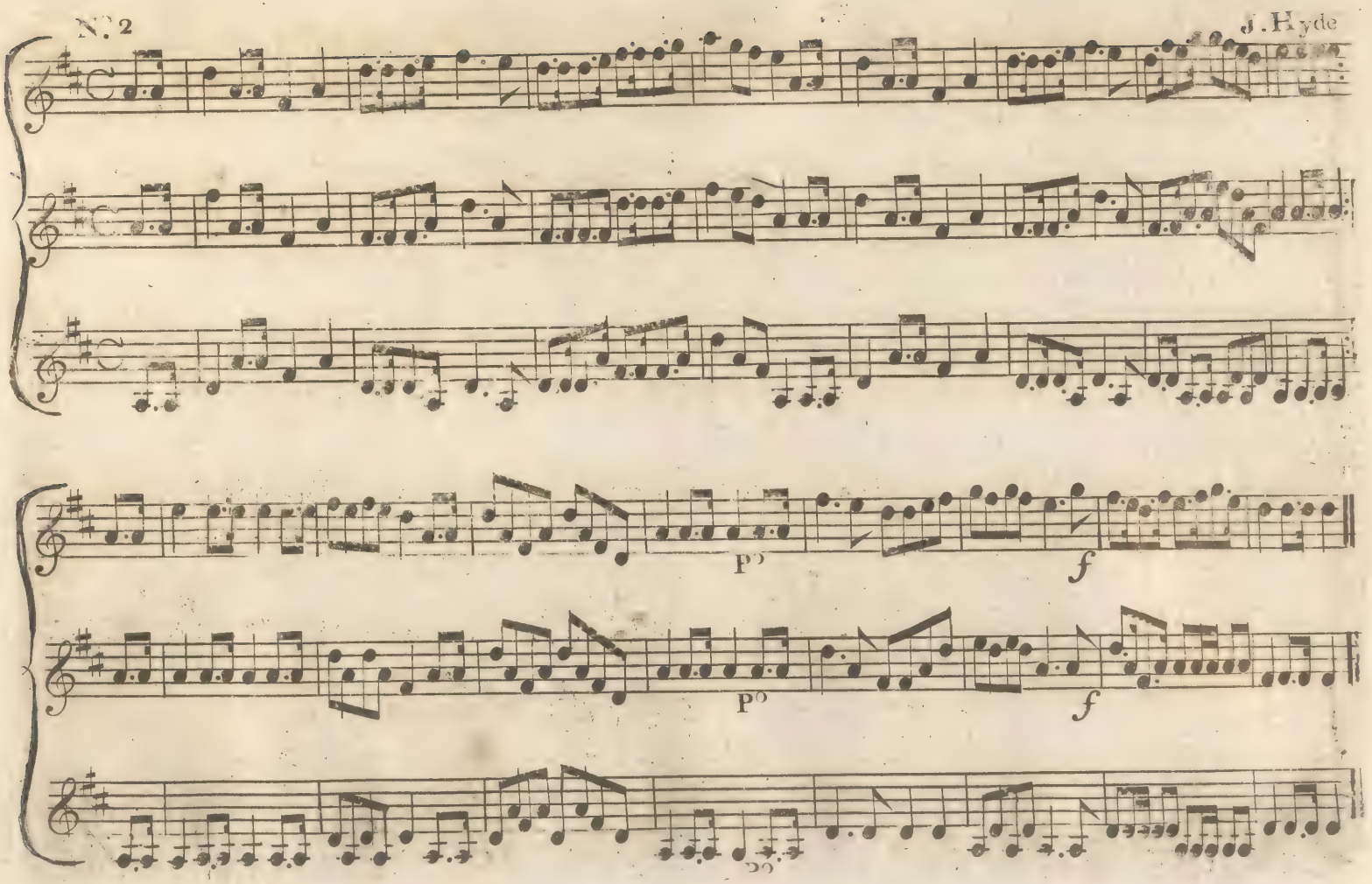

Trio
for
1
N°.11 Quick March

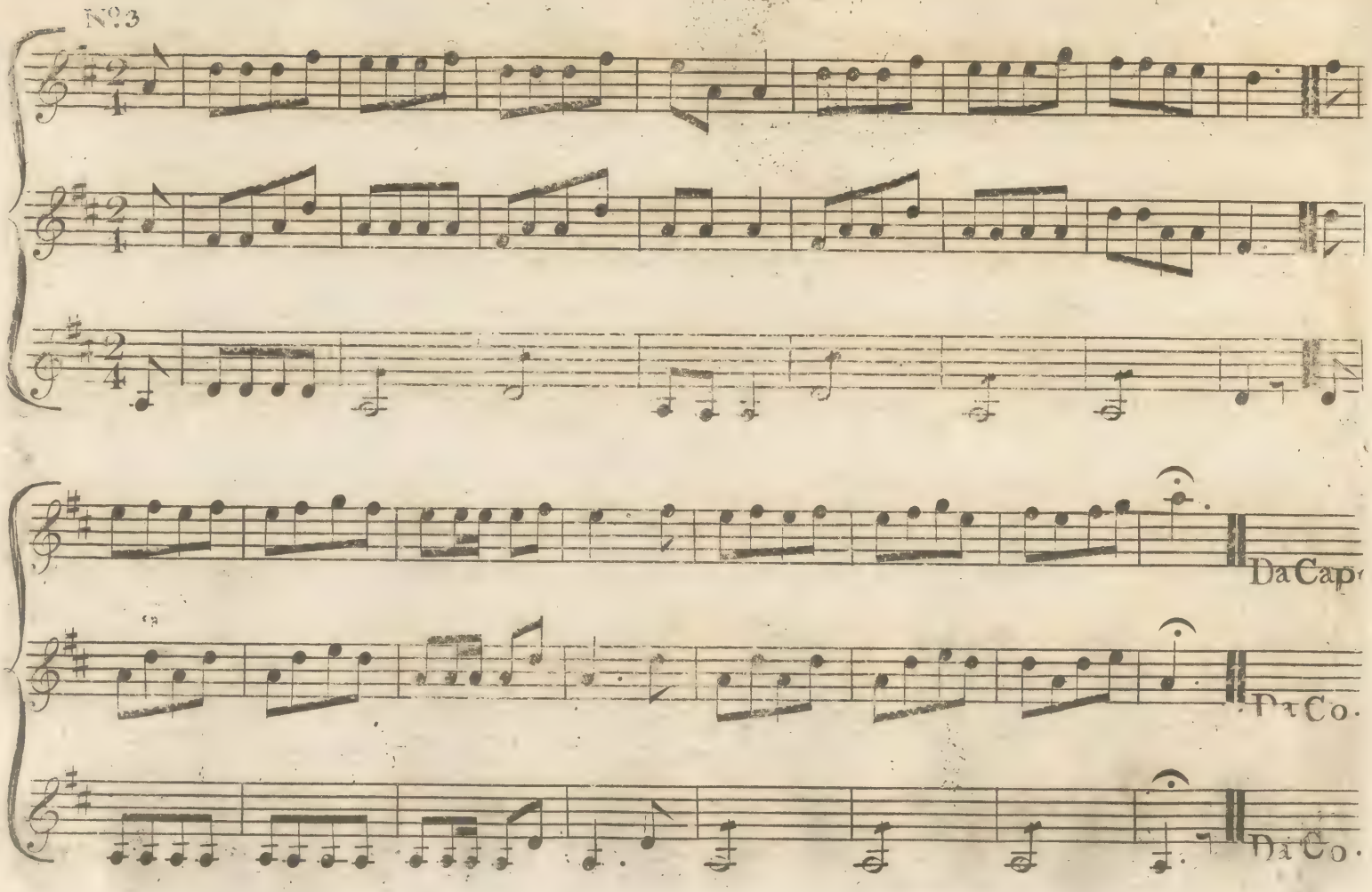

No. 12 Quick March
No. 13 Quick March

N°1

Arrainged and Compofed by J.. Hyde




N.2
J.Hyde
P
f
P
f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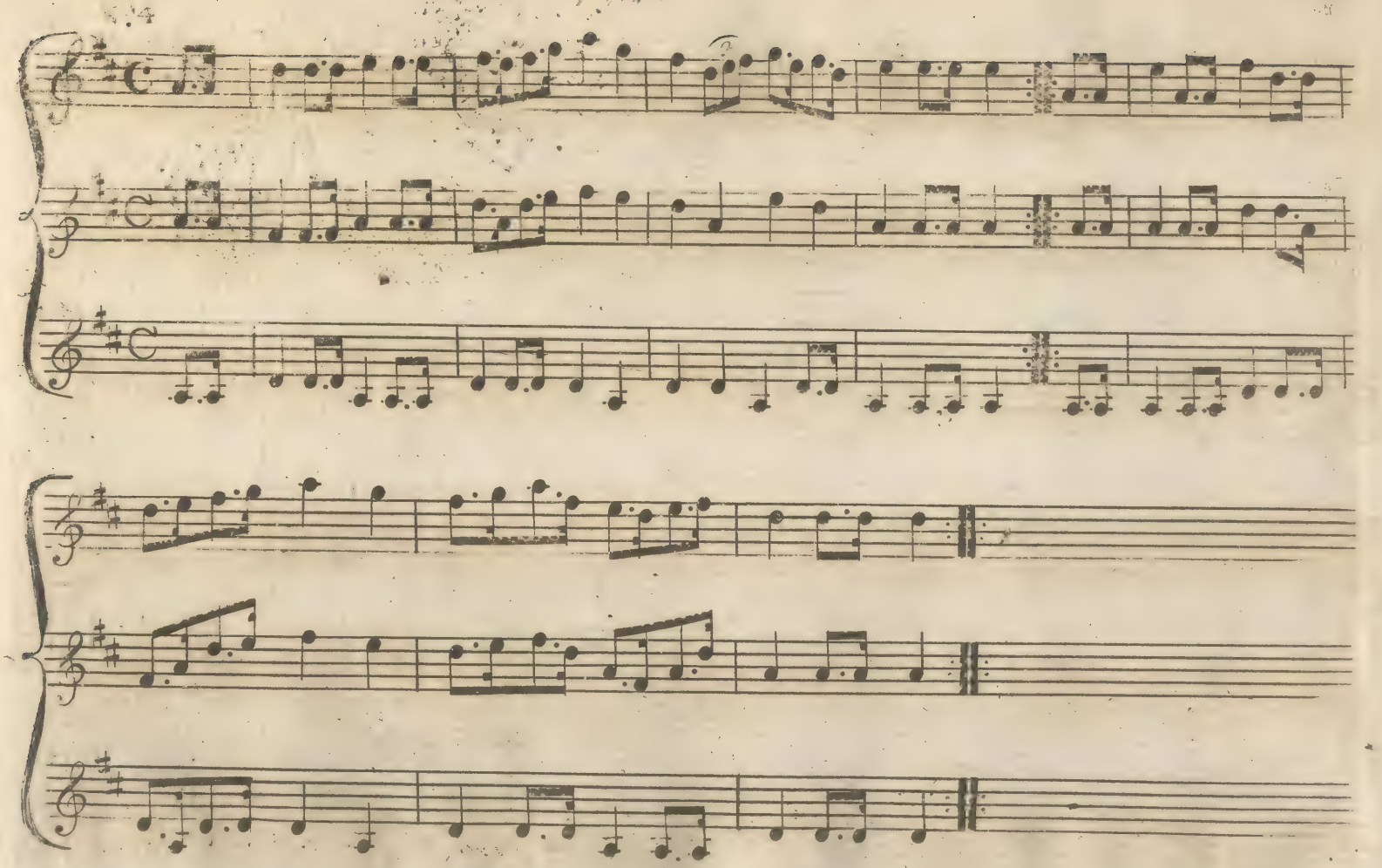
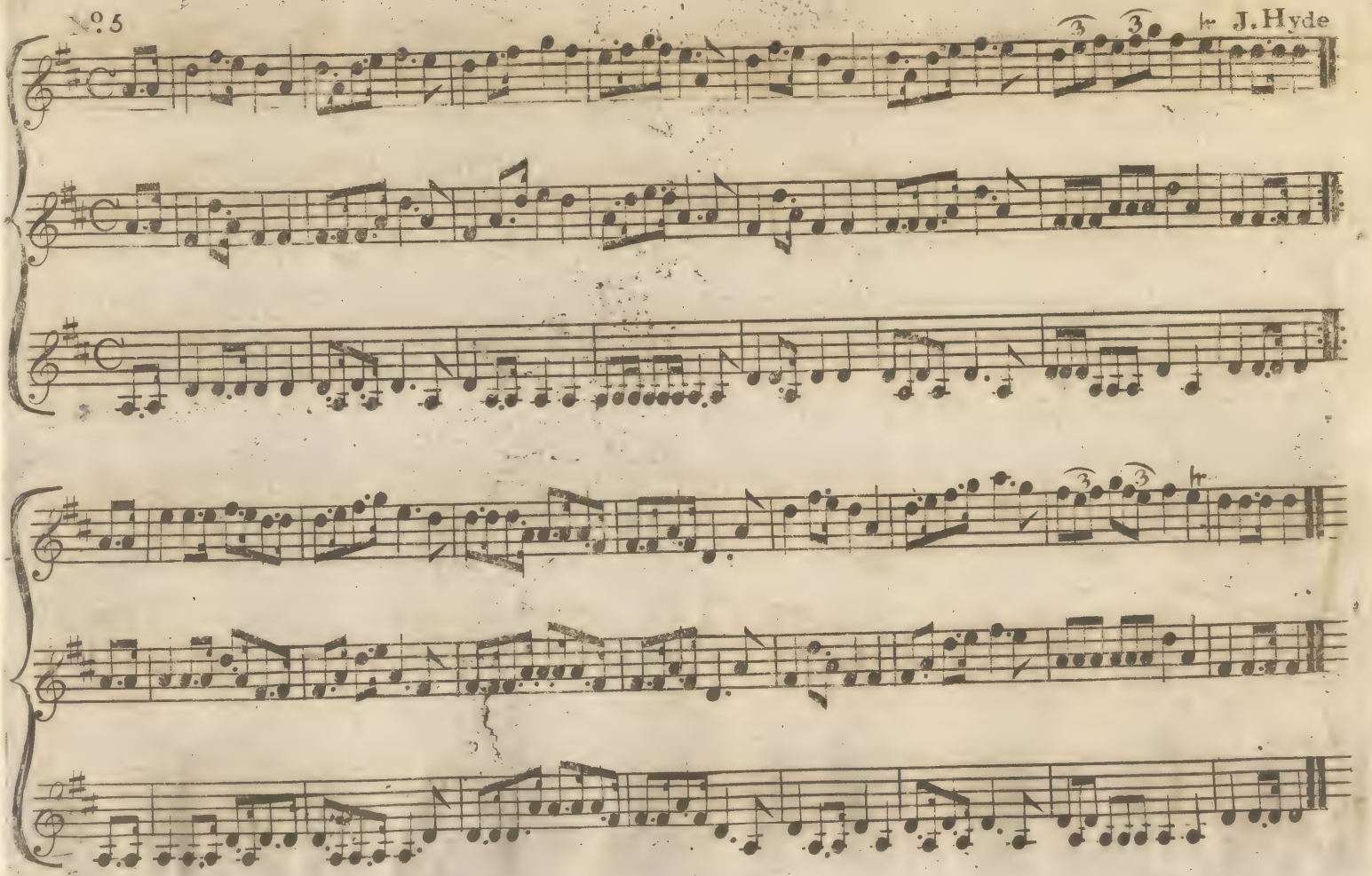
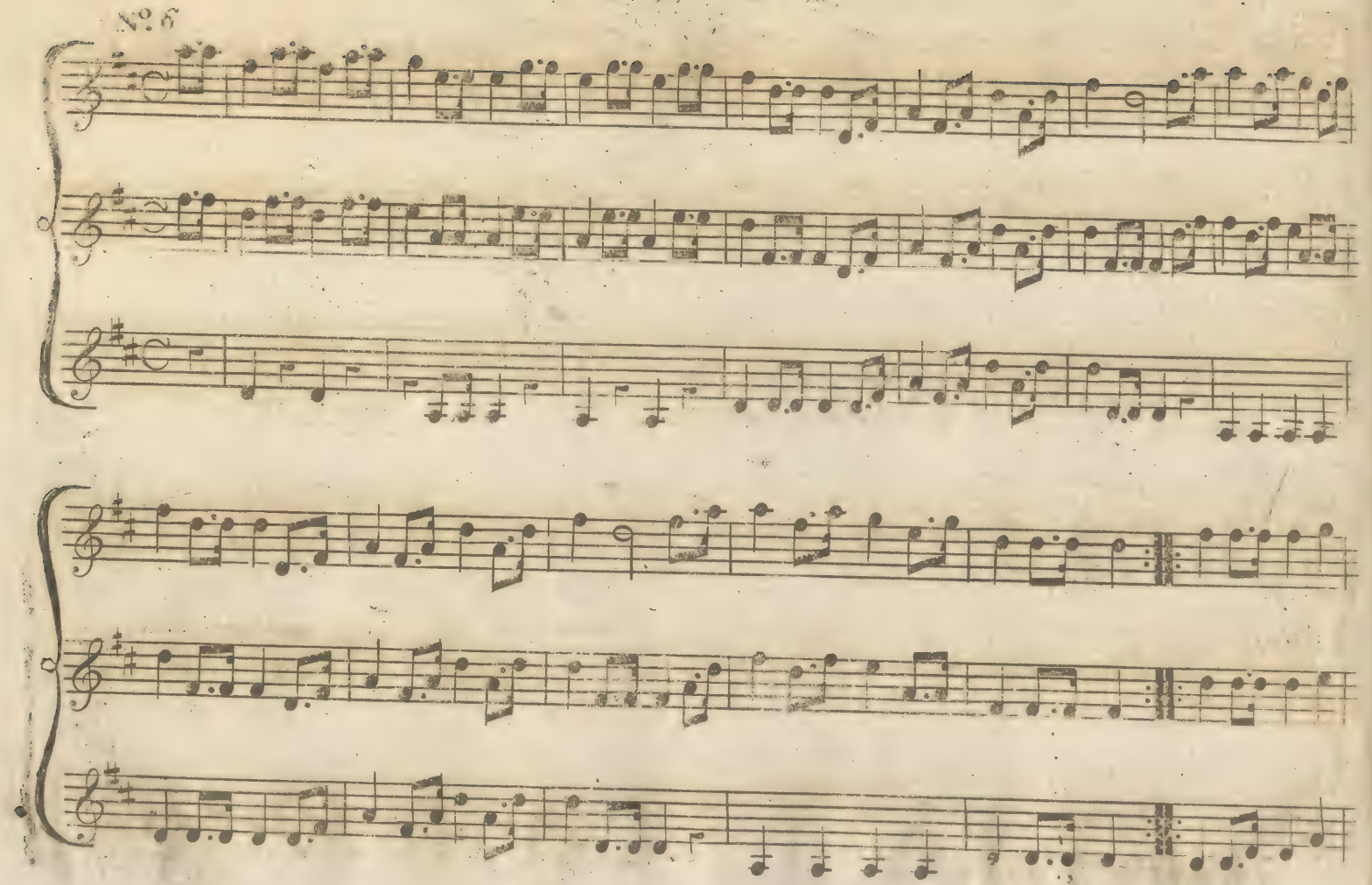
Da Cap.
Da Co.
Da Co.




No 5
J. Hyde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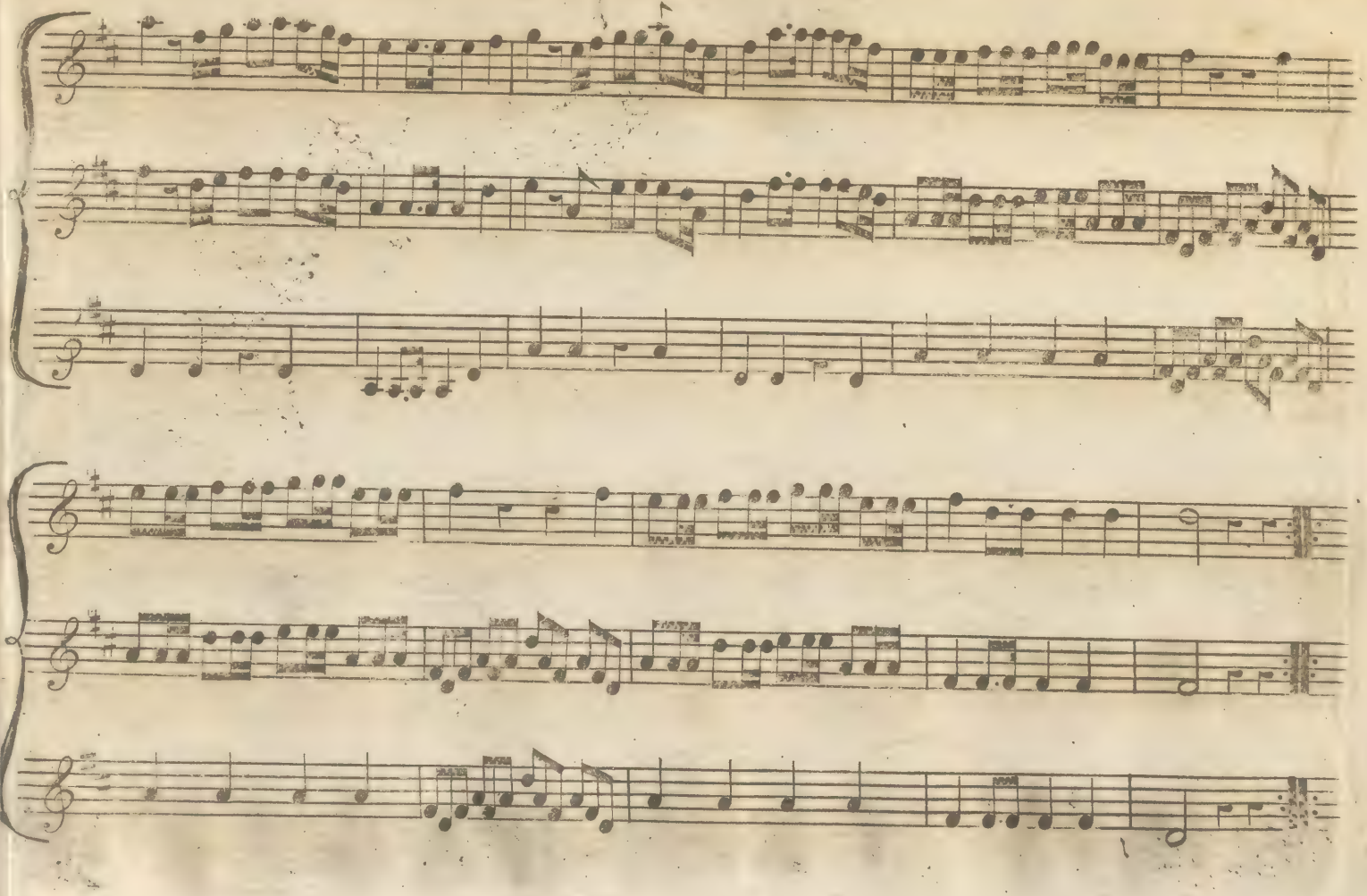
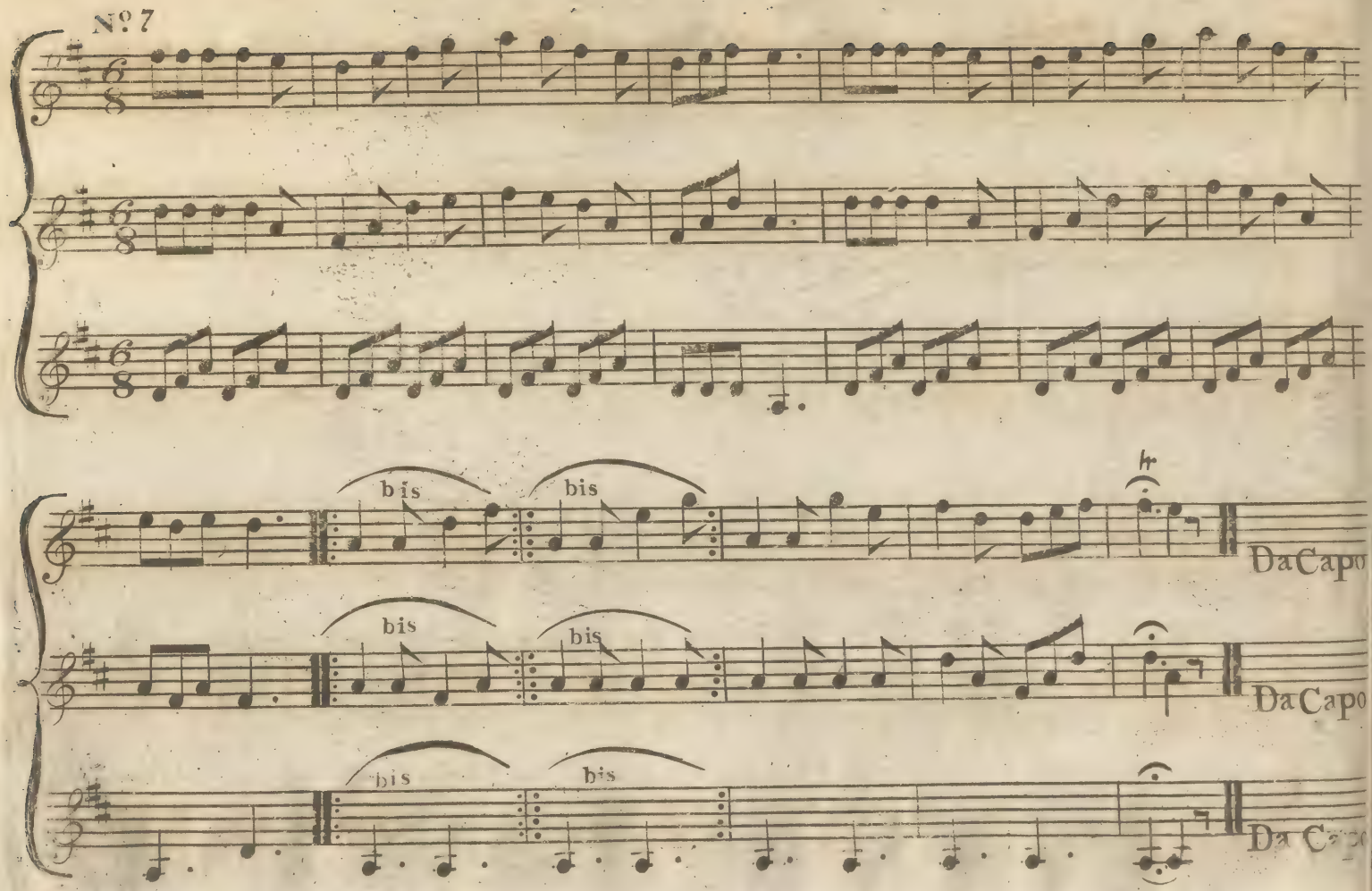
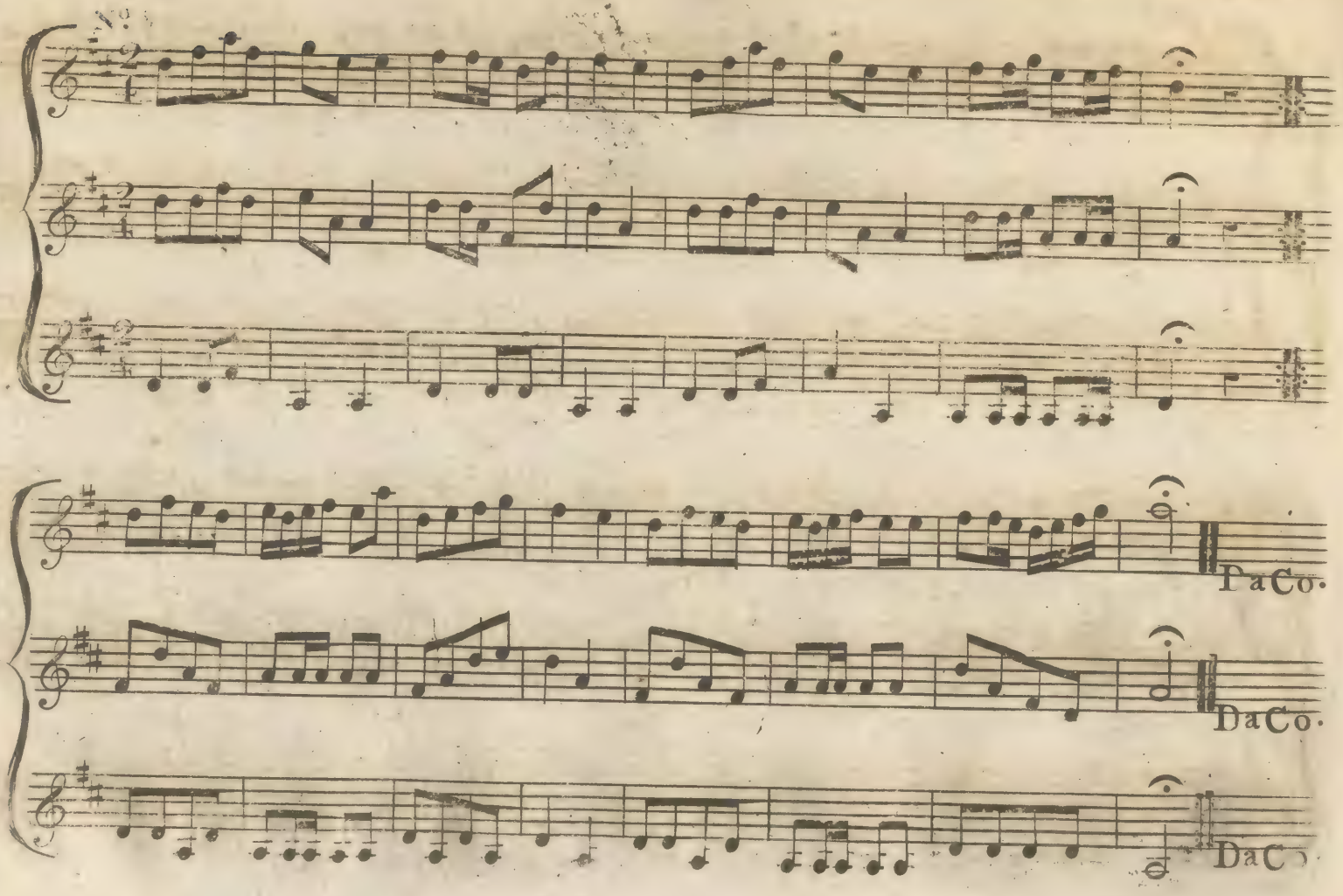
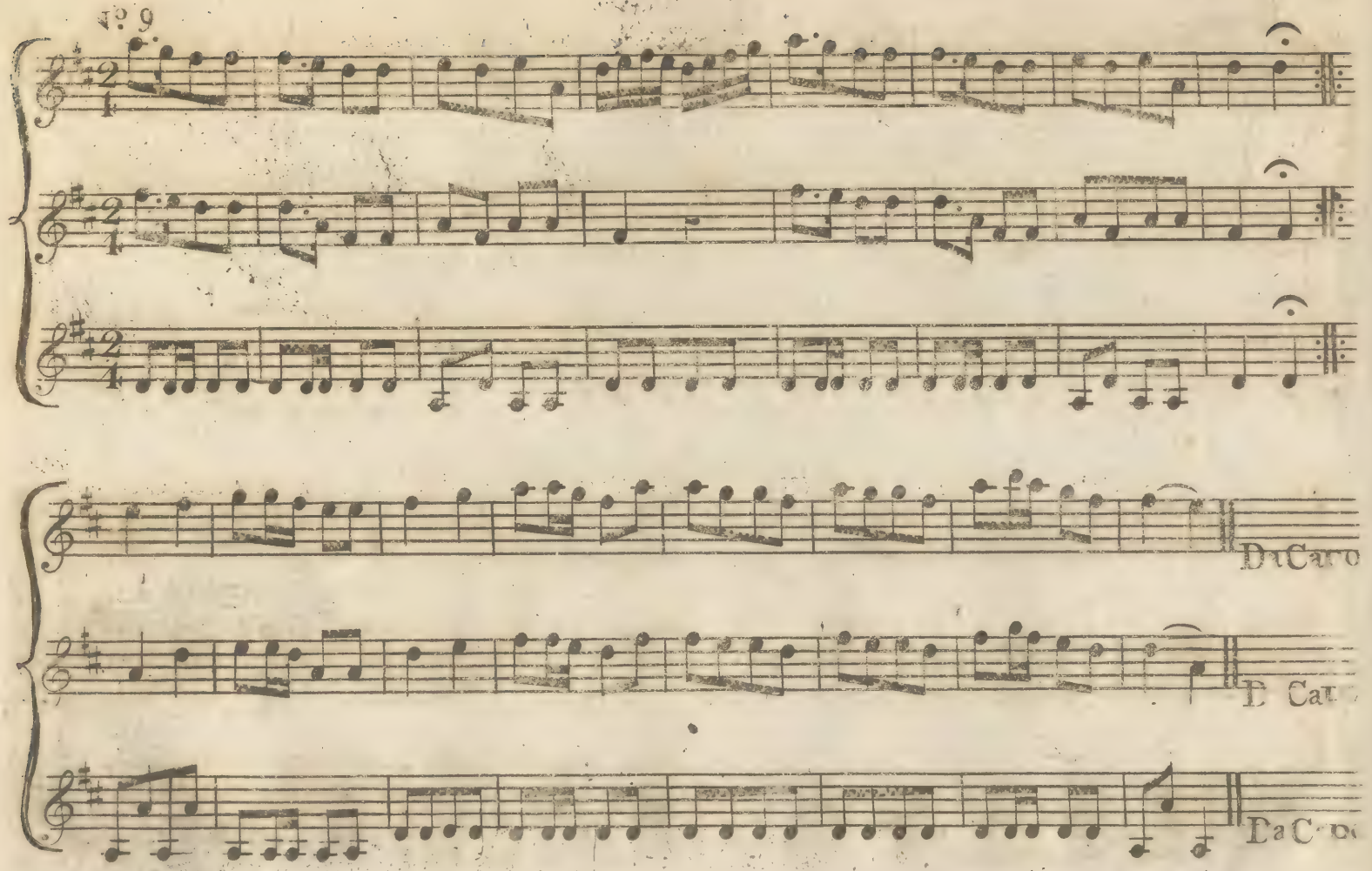
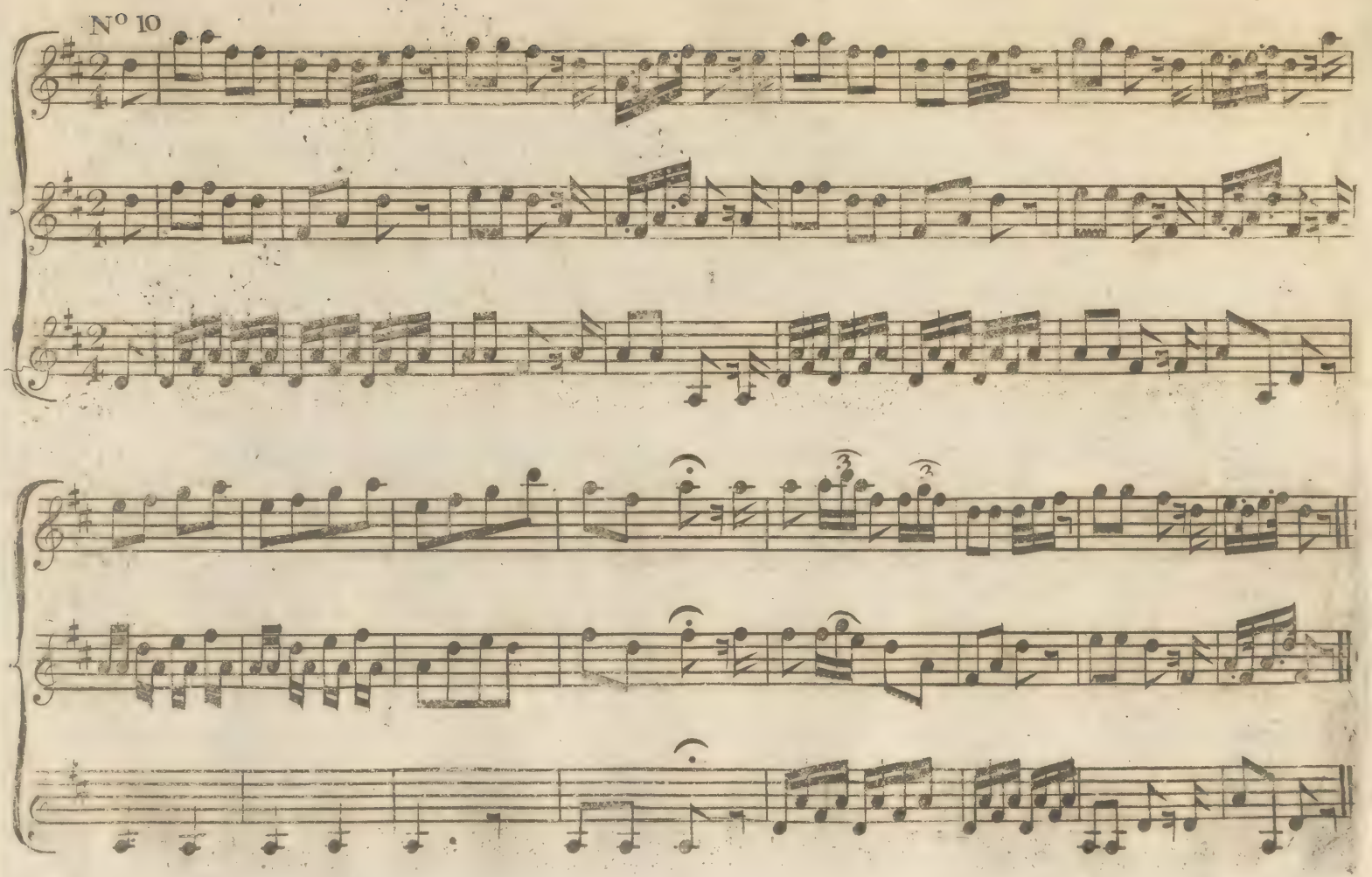



Nº 7
bis
bis
hr
Da Capo
bis
bis
Da Capo
bis
bis
Da Capo


Da Co.
Da Co.
Da Co.


Nº 9
Da Capo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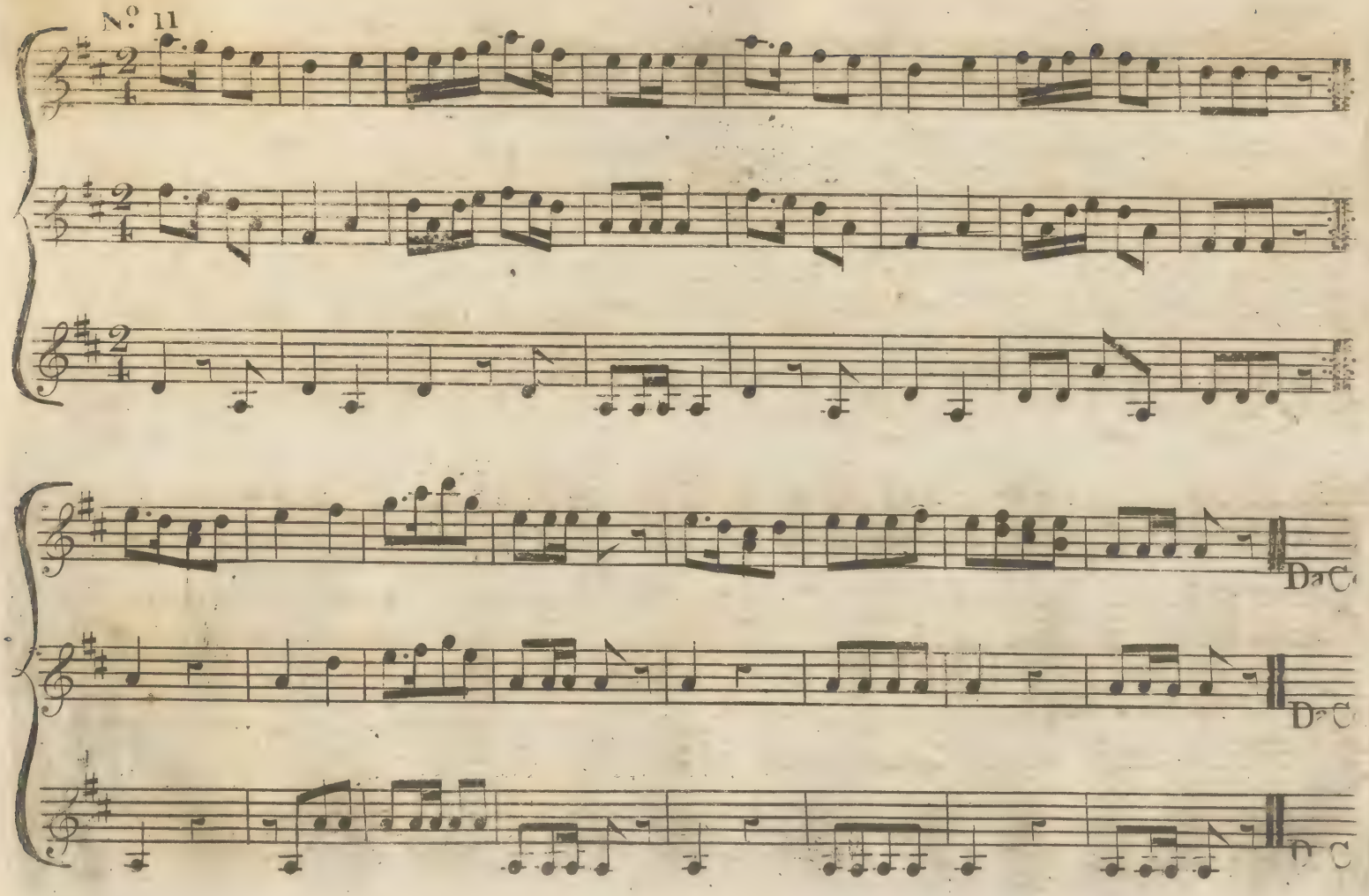
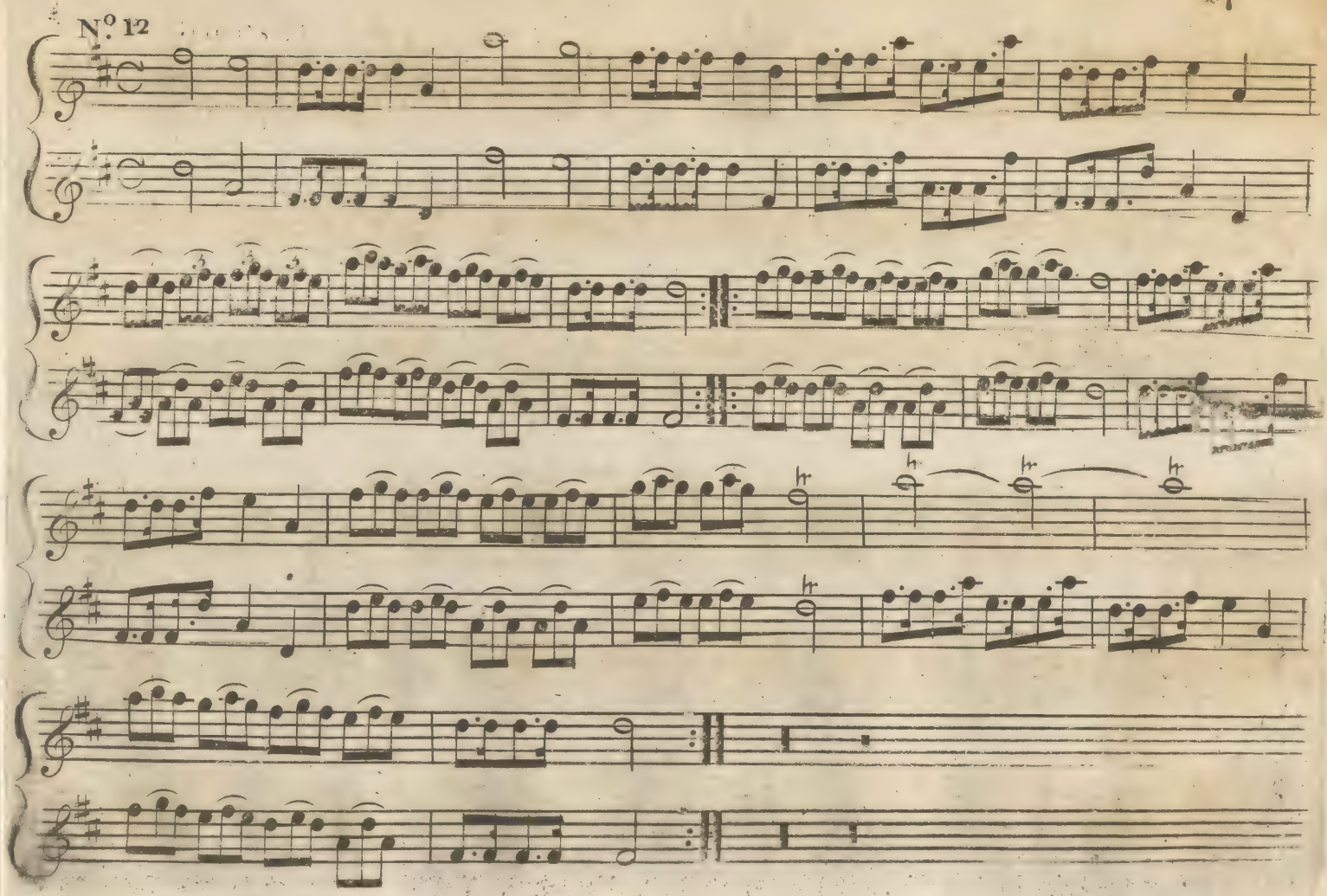
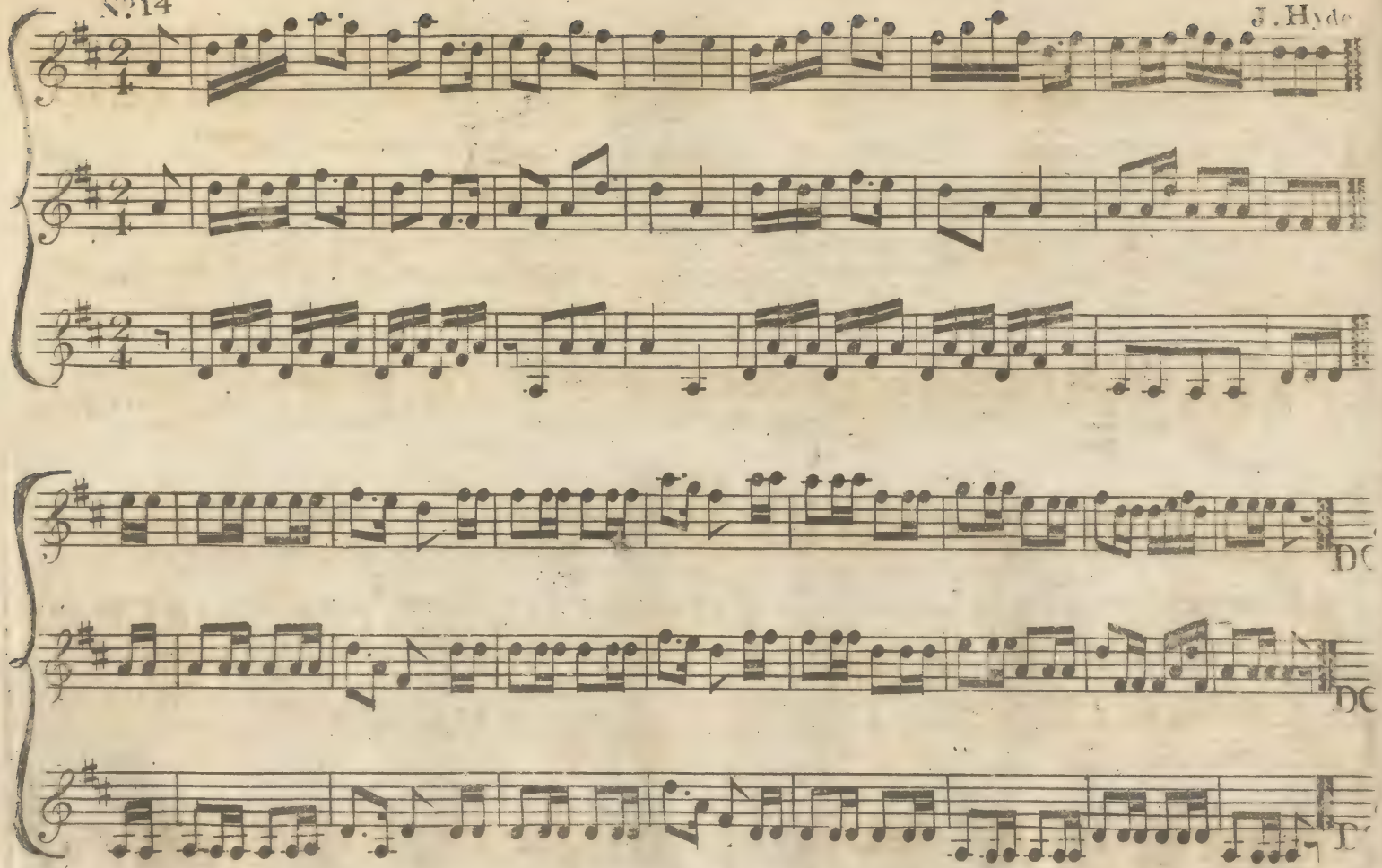
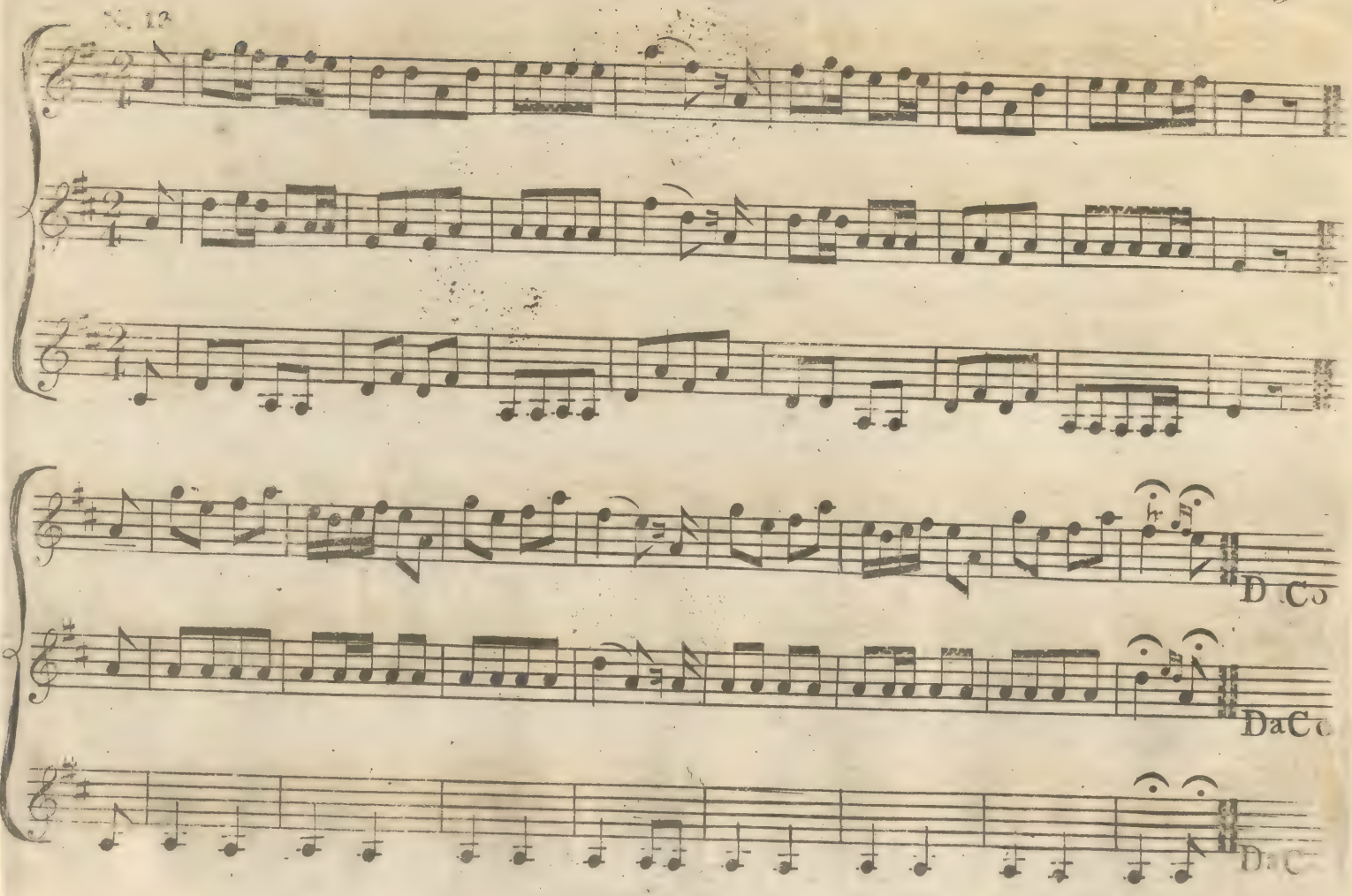

No. 11
Da C
Da C
D C

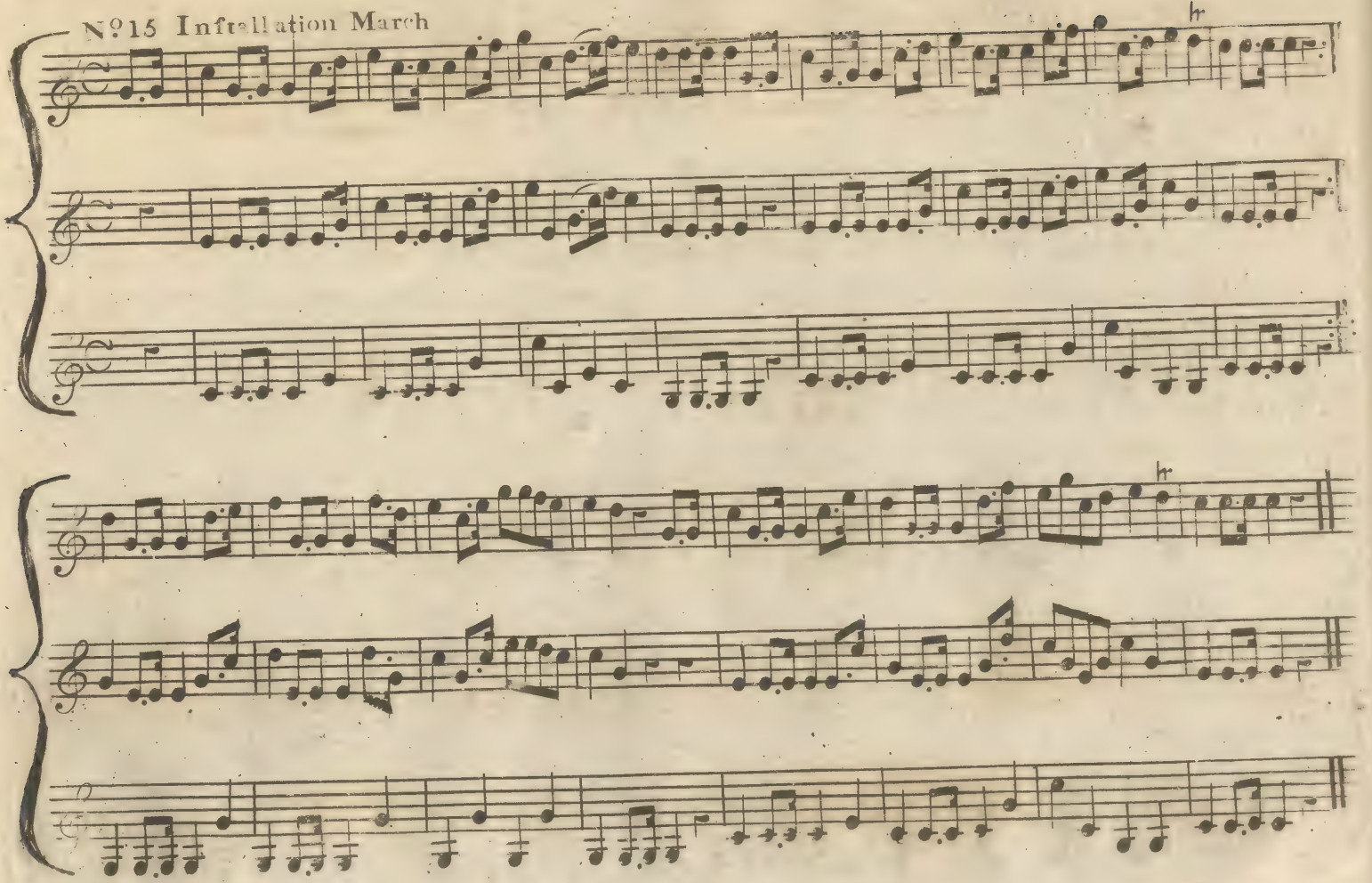

N.o 12

N?14

J. Hyde




D. C.
Da C.
Da C.


№15 Inftallation March

OBSERVATIONS ON THE CHROMATIC TRUMPET, Invented by J. HYDE, and Made by WOODHAM.

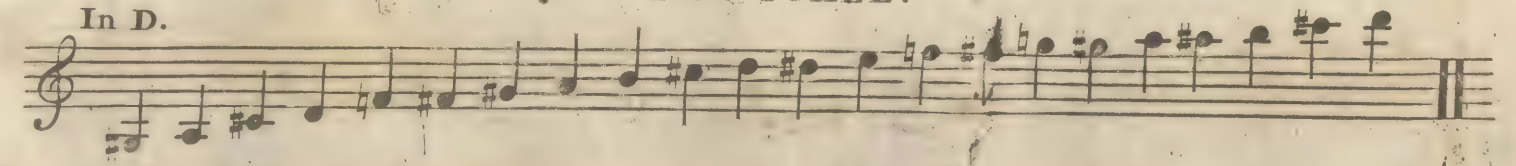
THE Plain Trumpet being ſo imperfect, and ſo confined in its Scale, I found it neceſſary to invent ſomething to make it perfect, and more univerſal, before I could feel any ſatisfaction in playing it.

Dr BURNEY, in his Hiſtory of Muſic, has taken particular notice of the imperfect fourth and ſixth, which imperfection is compleatly remedied by the Chromatic Trumpet; which beſides makes a number of Notes never before thought of on that Inſtrument, as will appear from the Scale.

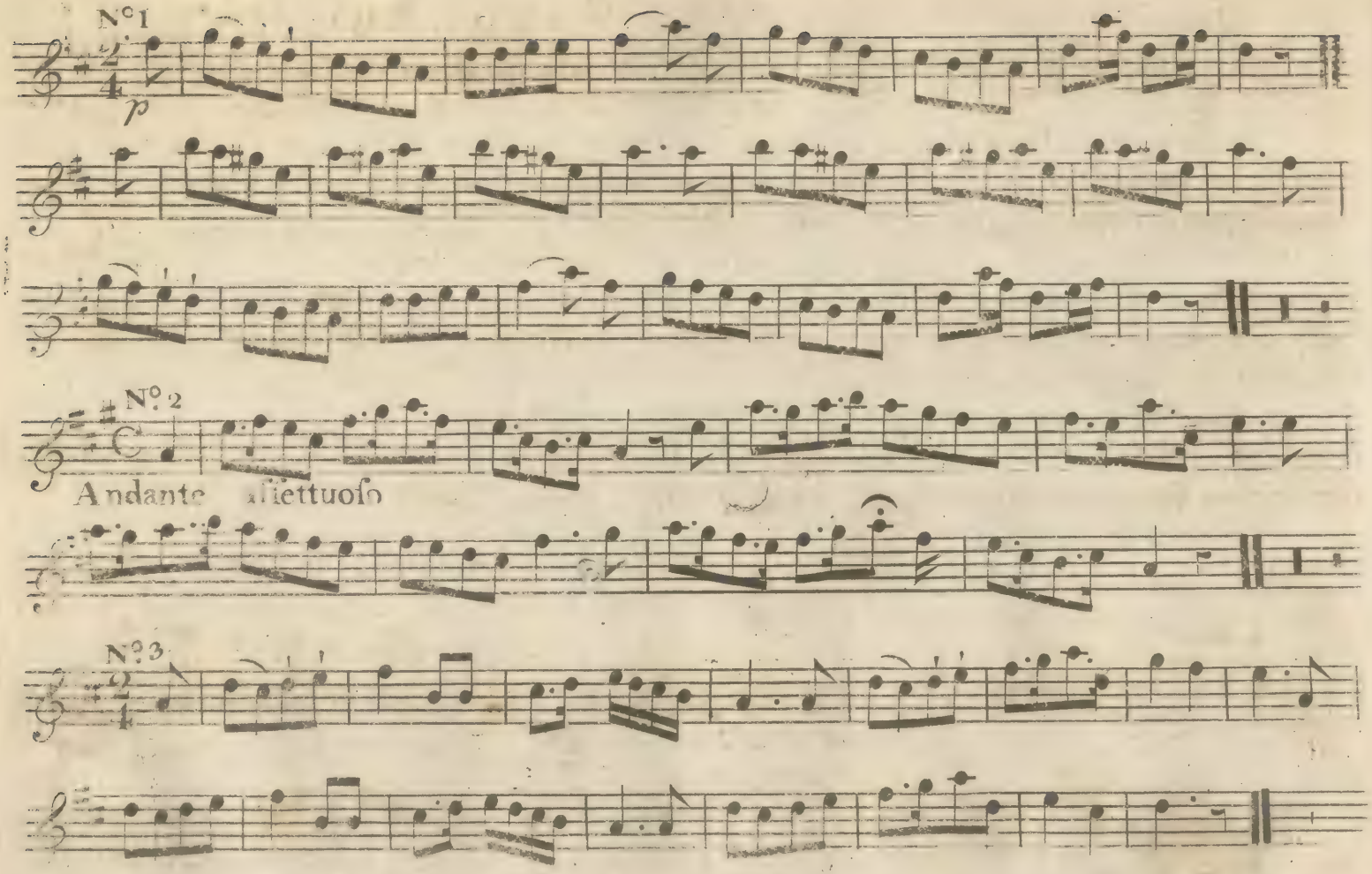
Before the Learner makes uſe of the Chromatic Trumpet, he ſhould make himſelf Maſter of the plain one: he may then adopt any Air to his own playing, that lies within the Compaſs of the Scale, which is as follows.

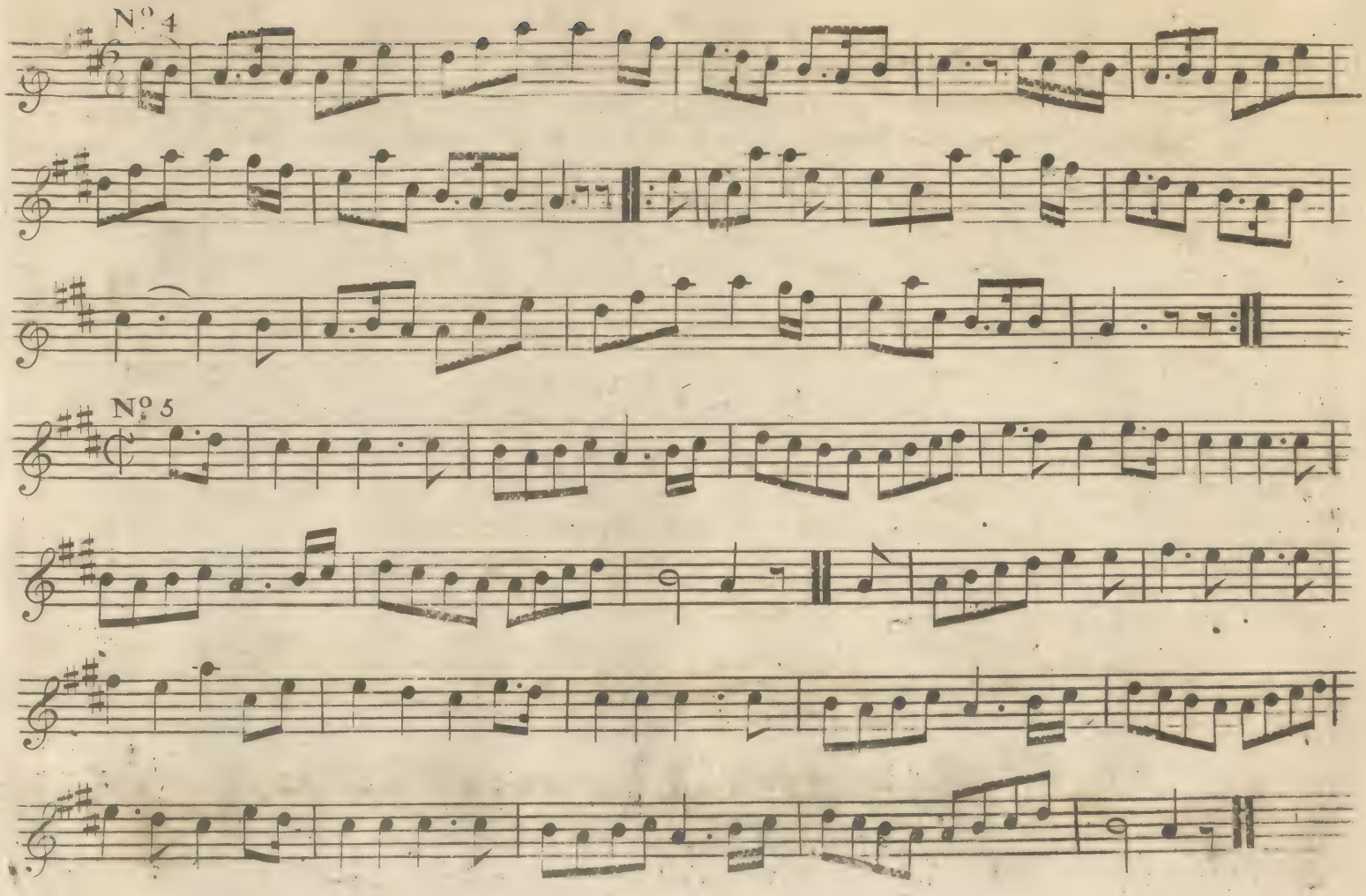
THE SCALE.

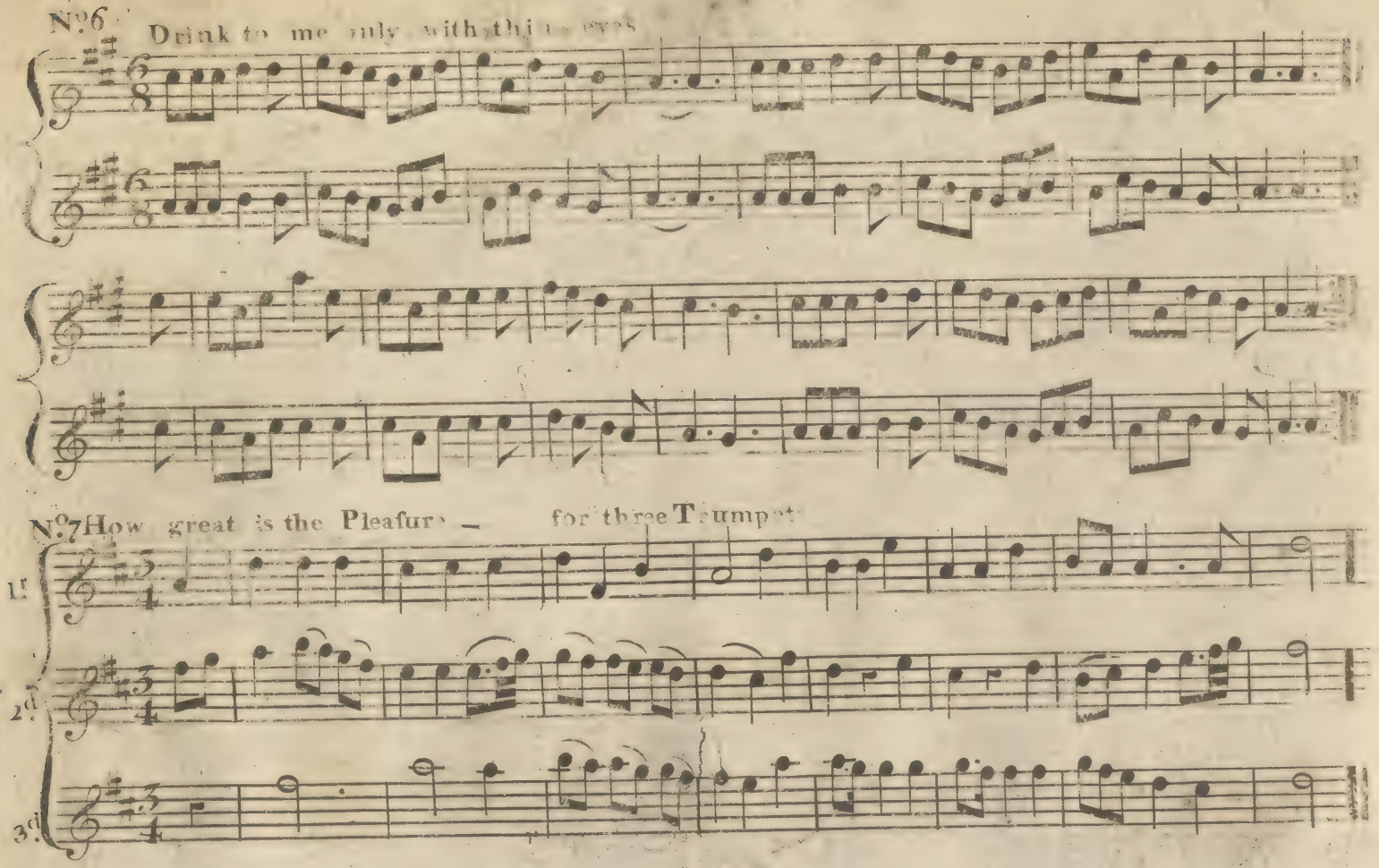
In D.



NB. The additional Notes have the ſame relation to every other Key.


N°1
p
N°2
Andante
N°3


Nº 4
Nº 5


No6 Drink to me only with thine eyes
No7 How great is the Pleasure – for three Trumpets
1st
2d
3d

G101/5
Rema
536223
RCM London

INSTRUCTIONS

For the

Harp, Lute, Lyre, Spanish, & English Guittar

Explained agreeable to the modern and most approved system elucidated by various examples and other relative remarks:

— To which is annexed —

A selection of appropriate and favorite Songs, Airs &c

Ent.d

Price 2/6

Published by C. Wheatstone, 436 Strand London.

INTRODUCTION 1

There are different sorts of Guitars, all of which are govern'd by the same SCALE. except some additional Bass Strings, added to the Harp Guitar, and Lute, which are struck by the Thumb without the application of the fingers on the frets, therefore it is only ne-cessary to know their names, in no other respect do they varv.

The old English Guitar has Six strings, the whole except the two last are strung double, consequently tuned in unison to each other; The 1.st and 2.d strings are compos'd of steel wire, known by N.o 4. and 6. The 3.d string N.o 8 of brass wire, and the remain-der are steel and brass cover'd with silver: The most approved Guitar is an Instru-ment constructed on the English Scale, in the shape of a Spanish Guitar, capable of producing all the desired beauties of Harmony. The new Invented Harp Guitar is also become a fashionable Instrument, and when strung with Harp strings produce a simi-lar Tone very little inferior to a real Harp.

It may not be unnecessary to explain the general sizes of strings used, The first, second, and third, are rather small Violin strings. The remainder are silver spun upon silk in proportionate sizes.

Position and application of the Fingers.

Place it across the body with the Neck inclined upwards then apply your right hand near the bridge in order that your 1.st 2.d and 3.d fingers may hang over the three 1.st strings and the thumb ready to be applied to the remainder

N.B. The Harp Guitar, Lyre, & Lute, are Play'd from the Scale of the English Guitar.

Of the strings. The position is more easily preserved by having a ribband fixed to to both ends and slung over the left shoulder, so that the hands may be free to move up and down without any interruption.

Of the right hand Fingers.

When the Instrument is thus placed, hold up the wrist so as it may together with the fingers, form a roundness. then strike the three last strings, with the Thumb, and apply the fingers as shewn in Example 1.

Of the left hand Fingers.

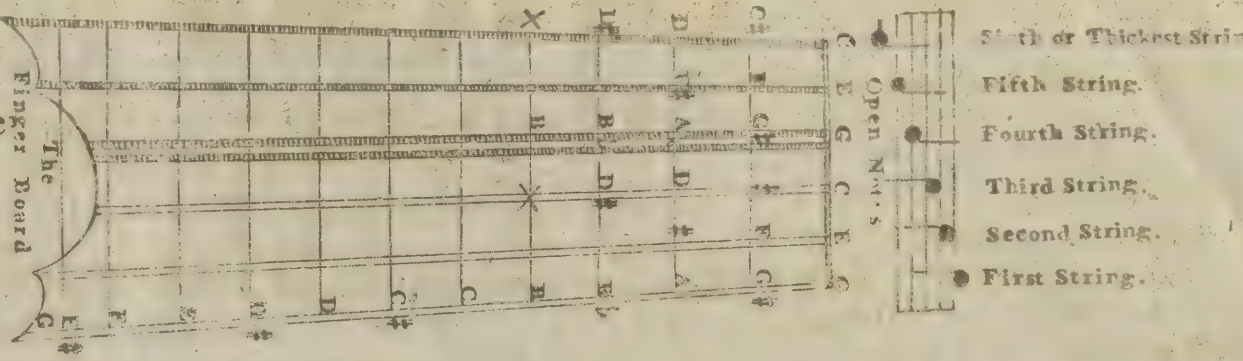
The left hand fingers are used to stop the Notes by pressing them on the Strings a little above the frets, or bars, across the finger board, from which the Tone is received. Each of these frets is in reality a bridge which if the String is made to rest upon firmly must undoubtedly produce a sound little inferior to the open Note.

Before this Instrument was brought to its present perfection the Thumb and fore finger only was recommended to be used which System is now become obsolete and every finger alike useful.

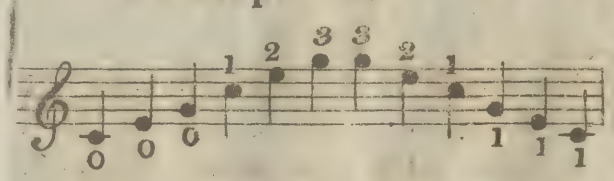
N.B. In order to raise the tone of the Instrument an Ivory Stop is screwed across the finger board from whence you play as from the beginning. which is only applied to the old English Guittar strung by wire.

This Example shews the Notes, representing the open Strings, and also the finger board of the GUITAR. with the letters mark'd.

Example 1st



Example 2d



2d Example explained

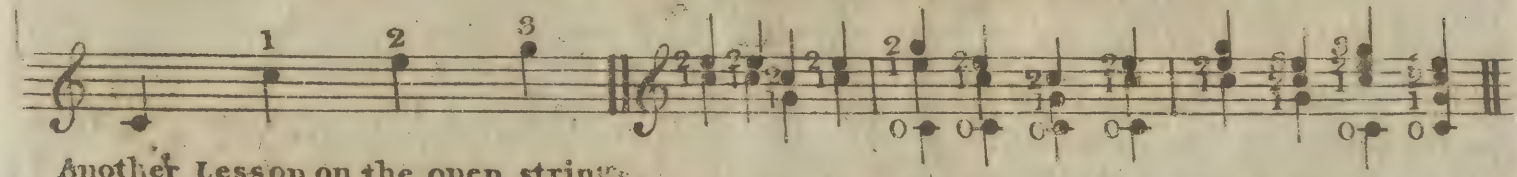
This shews a different method of fingering the open Notes, from that formerly given, The 1st 3 Notes are played by the Thumb the next 3 have a finger to each and as their strings are double care must be taken that they are struck so as to make them vibrate equally only the last 3 which instead of the Thumb are played by the fore finger.

0 means the Thumb.
1 ____ the fore finger.
2 means the 2d finger.
3 ____ the 3d finger.

* Such strings as are close to each other, are unisons, or the same sound, & therefore considered as one.

This Mark % in the Scale denotes the same sound as the next open String.

Example 3 Example 4



Another Lesson on the open strings.

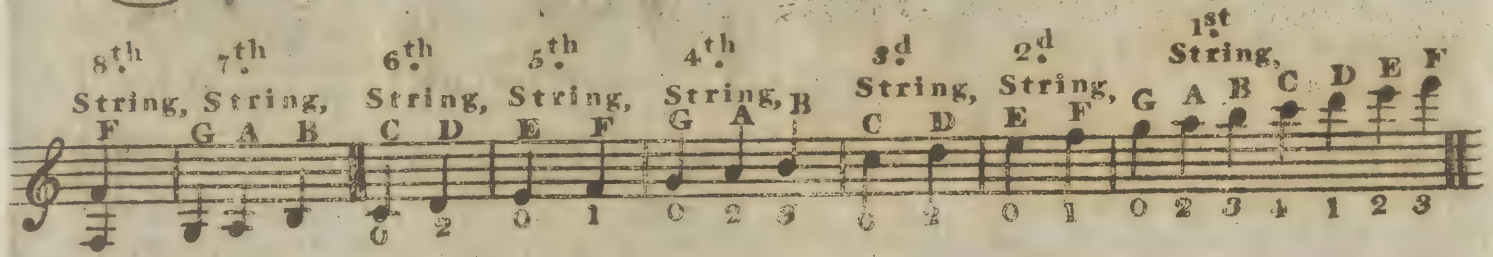
This is design'd to exercise the fingers for double, trible, and quadruple Notes, In playing this Lesson the fingers must be pressed equally on the strings and then drawn in towards the Body, The Thumb the reverse at the same time viewing the strings on the finger board and to discover if their vibrations are equal, which if otherwise it is a sign they have not been equally pressed.

Though these examples are but short yet by repeating them which is here designed they may be lengthened at pleasure, taking care that no more time be lost between the first and last Notes, then between any two lying next each other. each parcel of Notes between the cross bars in example 4 may be considered as a distinct Lesson, and repeated as above.

Each Note of the forgoing Scale has the proper finger of the left hand marked underneath Likewise the name of each Note written above.

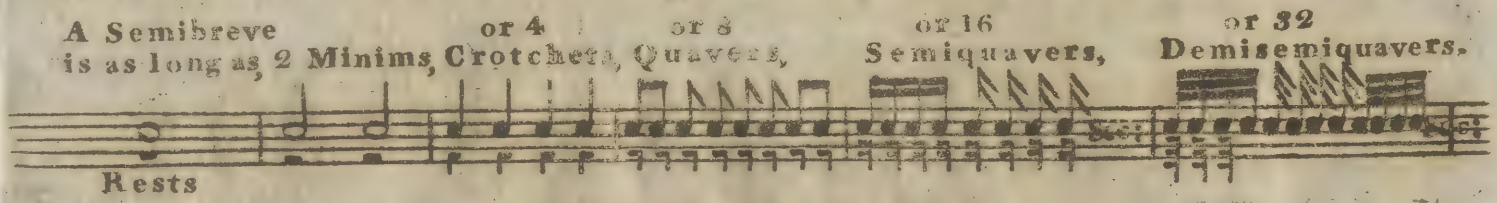
The Scale of the finger board is divided in Semitones or half Notes, Therefore in making the interval of a whole tone, you must pass over a space between the frets, which is clearly shewn, For Example. The Note C. is the 6.th string open, the 2.d being D is the 2.d finger on the same string, passing over the 1.st space. which is C♯ and so of all the other stopped Notes agreeable to the SCALE.

SCALE or GAMUT



N.B. The Common Guittar consists of only six Strings, down to C thus as in the above Scale, but in no other respect does it vary from the new Invented Harp Guittar which has 8 Strings, see Scale.

Of Notes their different lengths and proportion they bear to each other.

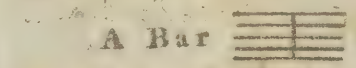
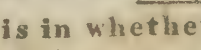
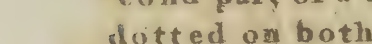


Of Flats Sharps &c:

A Sharp mark'd thus ♯ makes any Note half a Tone Sharper or higher.

A Flat mark'd thus ♭ is the reverse of a Sharp, and makes any Note half a Tone Flatter or lower.

A Natural mark'd thus ♮ is used to bring any Note that has been Sharpend, or Flattened, to its Original Tone As if no such Sharp or Flat had been used.

A Bar  divides the Notes into equal proportions according to the time an air is in whether common or tripple. A double Bar  divides the first from the second part of a tune and is always put at the end of a movement. When a double Bar is dotted on both sides thus  it shews that each part is to be repeated, when on one side only that part is to be play'd again, This repeat S. signifies the repition is to be from the place where the mark is put.

For Tuning the Harp Guittar.

First Tune the 3.d String to E♭ when done, press with the thumb of the left hand on the 4.th frett of it, and tune the 2.d string, in unison to the 3.d string when so stop'd, then press on the 3.d fret, of the 2.d string, and tune the 1.st string, in unison to the 2.d afterwards, tune the rest in octaves, except the last string, which may be tuned either in unison to the F on the 1.st space or an octave below it.

N.B. A Sharp. and B. Flat. C Sharp and D. Flat. D Sharp and E Flat are the same Notes. the Pitch may also be C as the common Guittar.

Directions for Tuning the Common Guittar.

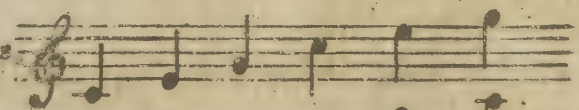
This is to be done by a nice Ear, and not to be attempted by those who are unacquainted with Music, the only way for a learner is to tune the third, or brass string C, to a tuning Fork quite unison, then by putting the left hand finger on the 4.th fret of the string which is E, tune the two second wires unison to it, then put the left hand finger on the third fret of the second string which is G, tune the two first wires unison to it, then sound the first string G, and tune an Octave lower to it, the fourth silver string G, then sound the second string E, and tune the fifth silver string E, an Octave to it, the knowing how to tune with nicety the Octaves, is only acquired by a constant and repeated practice of sounding first one string, and then its Octave, by which method the Ear will become accustomed in time to tune with nicety.

N.B. The three first String are Tuned by Thirds, and the remainder three by Octaves to them.

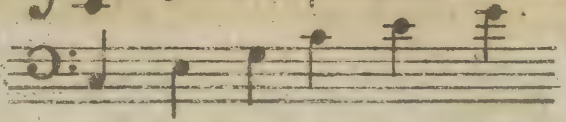
Remarks on the Pitch of the Guittar.

The Notes appearing so high makes it seem impossible for the human Voice to accompany this Instrument, but when it is, considered, that the Music is set an Octave above it, to prevent too many leger lines, or different Cliffs, the difficulty will be removed, the true state of the open Notes are these.

The Notes the Guittar plays.



The Notes the Voice sings.

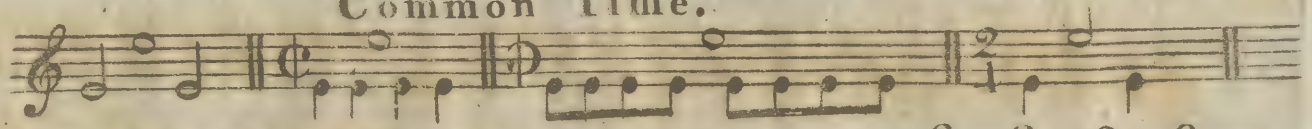


Of Time.

There are two sorts of Time Common and Triple, Common Time is known by any one of the following Characters, Viz: C ¢ $\frac{2}{4}$ The three first Marks of Common contain the value of a Semibreve, or the proportion of a Semibreve in other Notes in a Bar, but $\frac{2}{4}$ has only a Minim or two Crotchets in a Bar, it being equal but to half a Bar of the Marks.

Common Time.

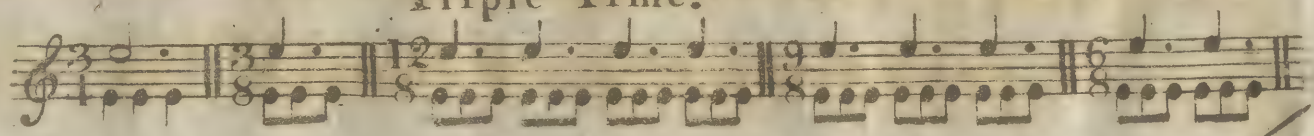
Explained



Triple Time is known by any of the following Figures $\frac{3}{4}$ or $\frac{3}{8}$ or $\frac{9}{8}$ or $\frac{6}{8}$.

Triple Time.

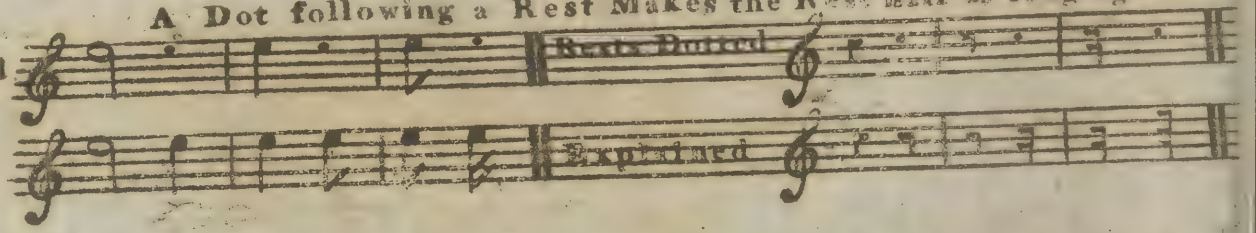
Explained



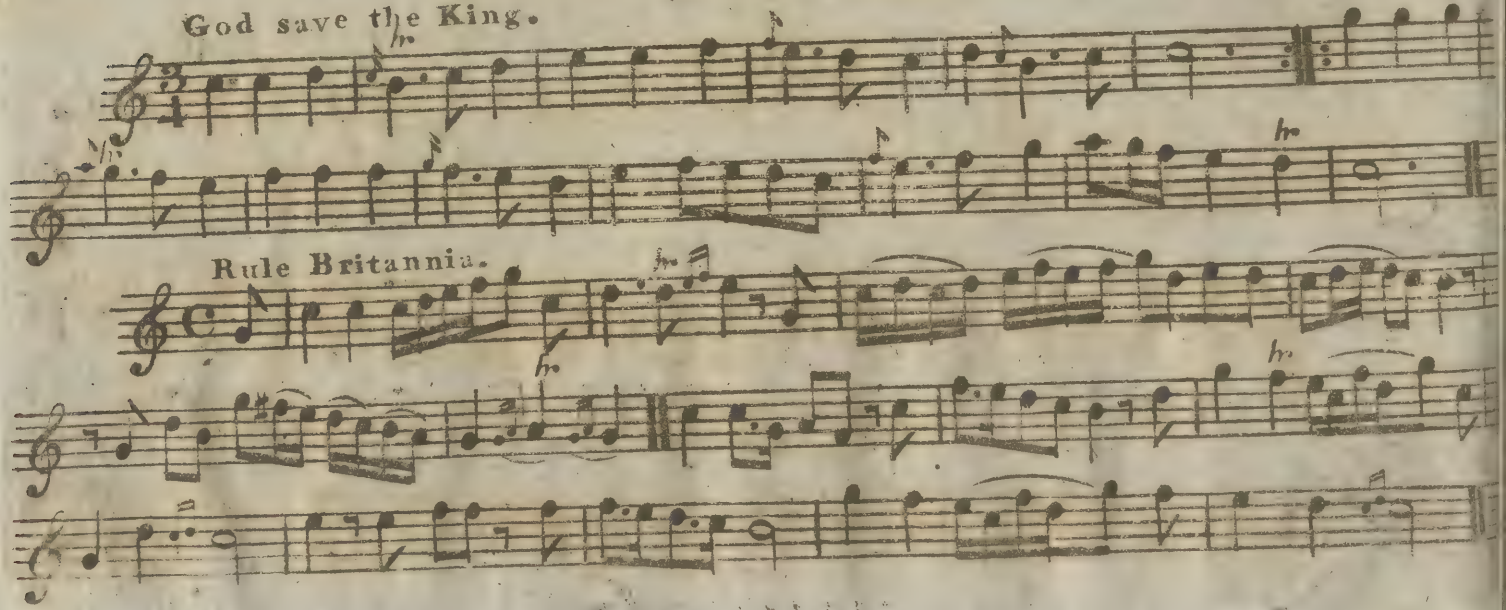
When a Dot follows any Note 𝅗𝅥. 𝅘𝅥. 𝅘𝅥𝅯. The Note is made half as long again, that is A Minim dotted is as long as three Crotchets A Crotchet dotted is as long as three Quavers and a Quaver dotted is as long as three Semiquavers.

A Dot following a Rest Makes the Rest half as long again.

Notes Dotted Explained



God save the King.



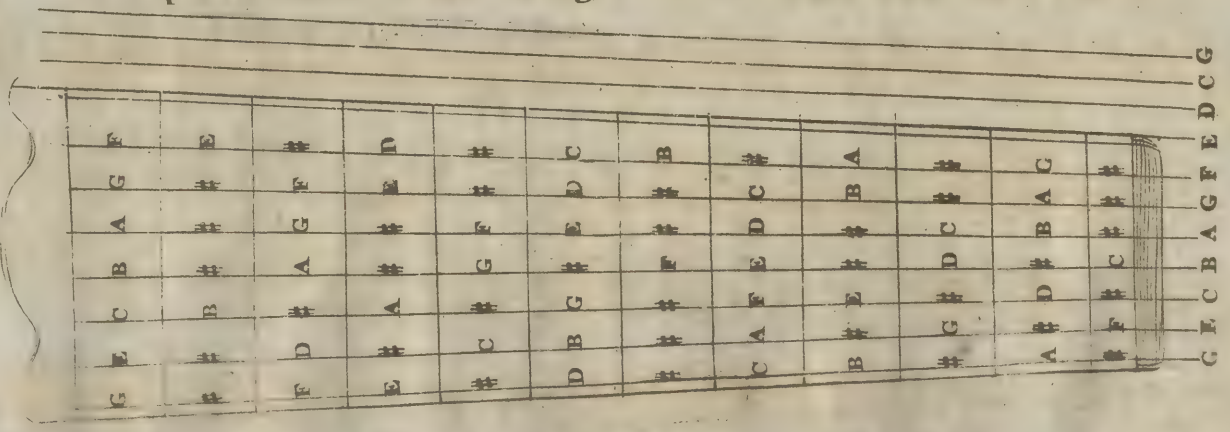
Rule Britannia.

The SCALE

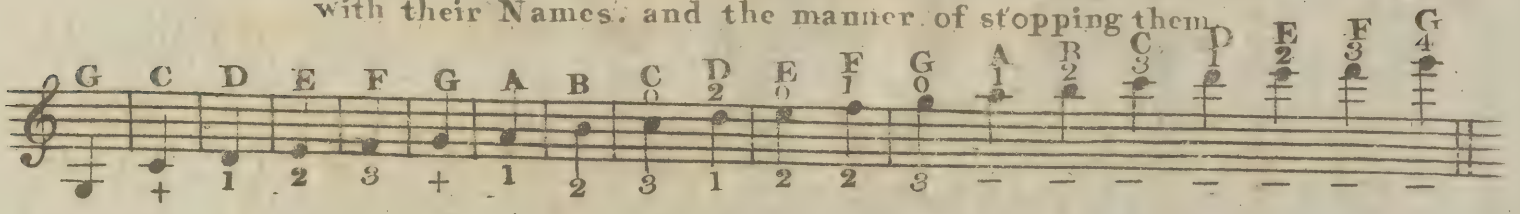
and short description of the HARP LUTE GUITTAR.

The HARP LUTE GUITTAR is played usually in the same manner as the Lyre and Harp Guittar with only this differnce that it has a greater number of strings which renders the Notes more perfect being all open exactly the same as the Harp, except the three first strings. which are stopt the same as the English Guittar. The tone of this Instrument is very little inferior to the real Harp, more portable and more easily acquired. There are some Lyres which has the same number of strings as the Harp Lute Guittar but in general no more then six.

A representation of the Finger=Board of the HARP LUTE GUITTAR.

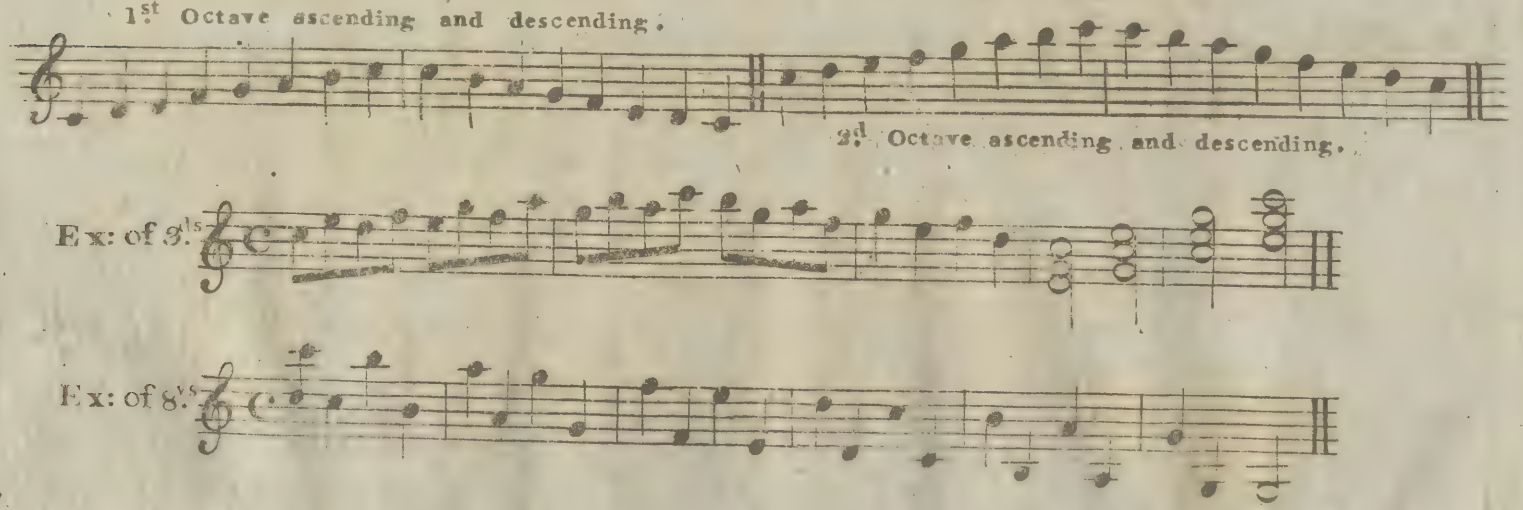


Scale of the Notes. represented on the Finger board. with their Names. and the manner of stopping them.

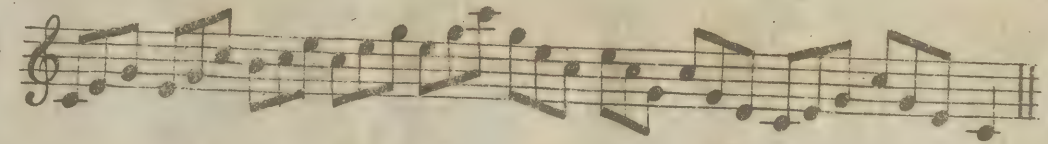


N B The figures underneath denote the fingers which are to strike the open Notes and this cross + the Thumb the figures above denote the fingers which are to be stopt on the three last strings and the cypher thus 0 means the note is open.

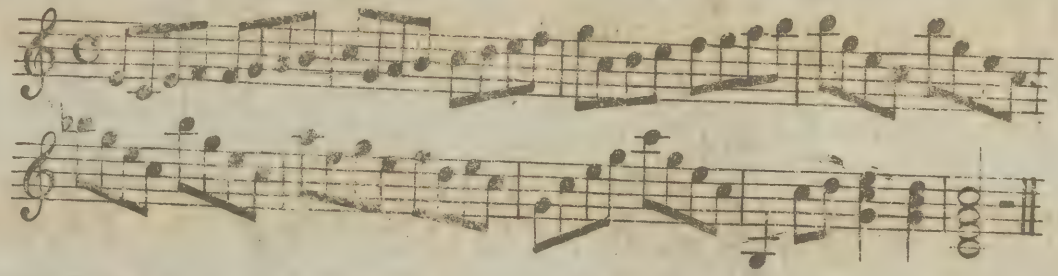
Scale of 2 octaves in the Major Key of C. ascending and descending.



Prelude 1st



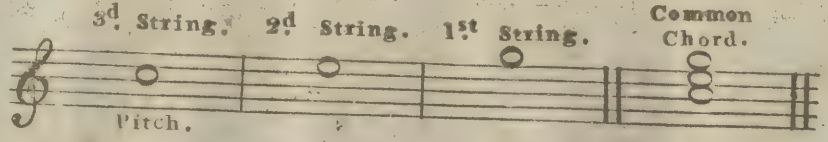
Prelude 2d



The Method of Tuning the HARP LUTE GUITTAR.

The 3 first strings are tuned the same as the Common Guittar only instead of the third string being tuned to the pitch of C. it is tuned to pitch of E flat agreeing with the Key of the Harp observe tho the pitch is E flat yet it is called C.

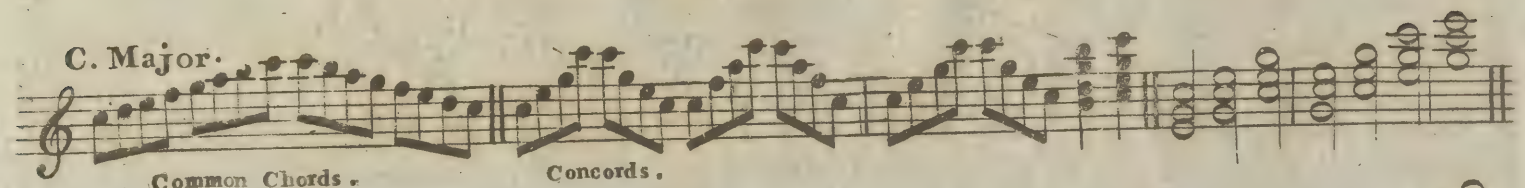
Example



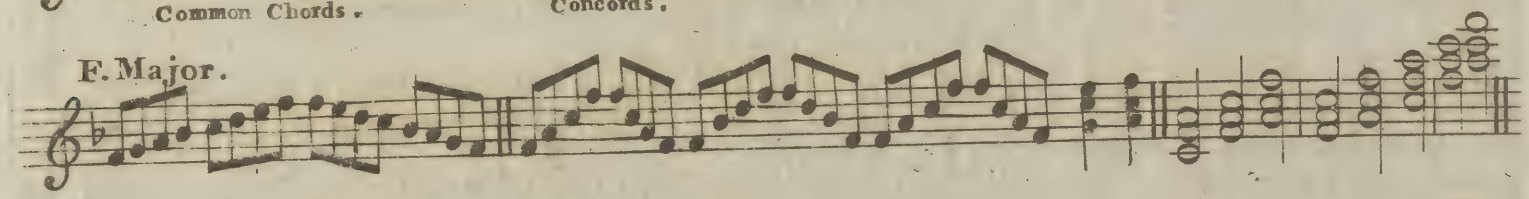
Having done so proceed to tune the remainder by Octaves thus press on the 4th fret of the 3d string which is B.& tune the 4th string in unison to it then press on the 2d fret wh.h tune the 5th string in unison to it & the remainder in the same manner.

Scales in those Keys generally used: ascending and descending with the Concords.

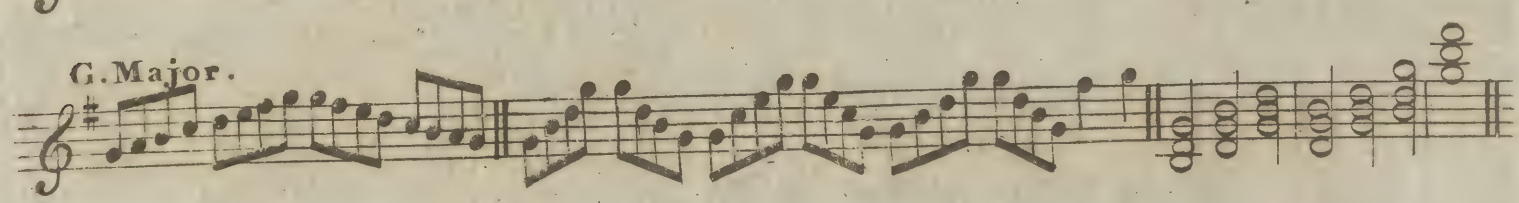
C. Major.



F. Major.



G. Major.



N. B. In playing in the Key of F. Major in one Flat ♭. tune your fourth string to B♭ and in playing in the Major Key of G. with one Sharp tune your seventh or F. string to F♯ being a more easy method and prevents too much cross stopping.

New and complete SCALE.

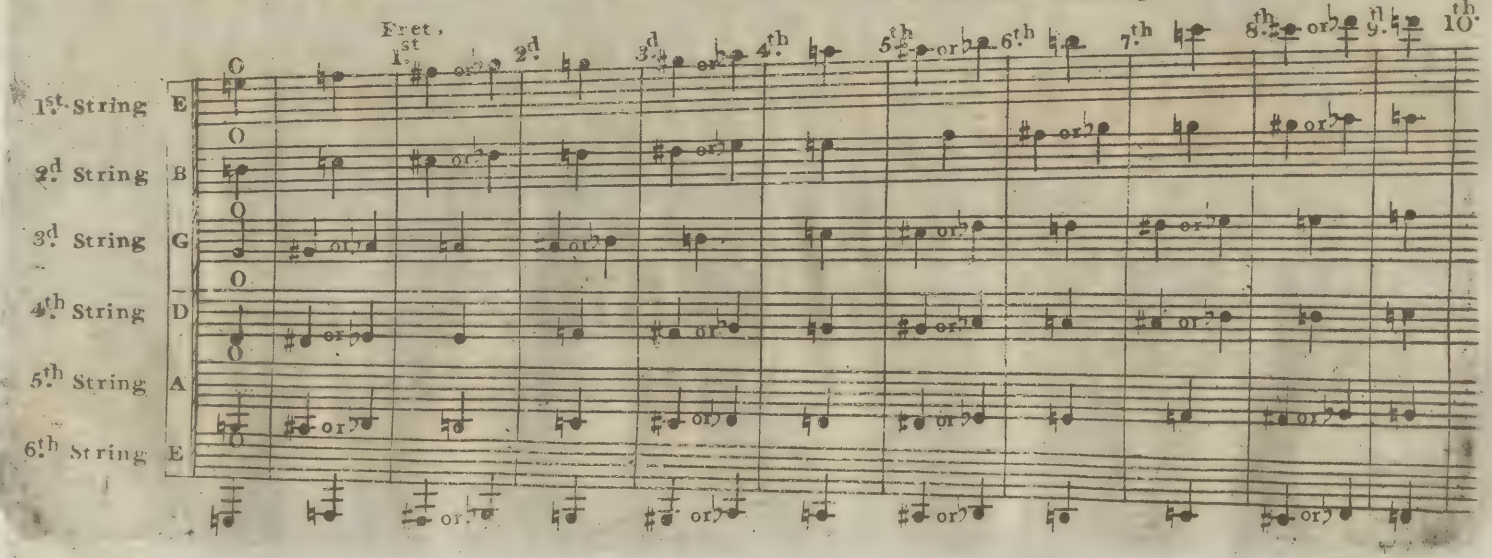
for the SPANISH GUITTAR.

The SPANISH GUITTAR is an Instrument when properly studied is superior to the HARP or PIANO FORTE as an accompaniment to the Voice

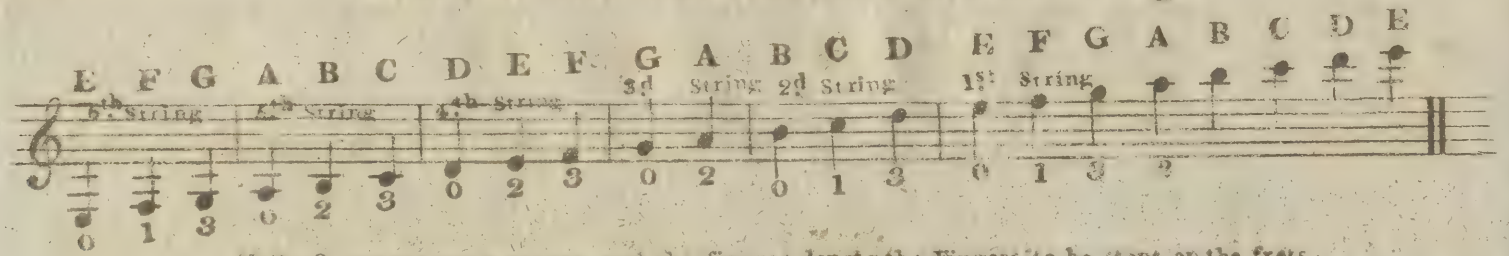
It may appear on the first view to be more difficlt than the modern LUTE LYRE &c but when acquired its execution is greater and more capable of executing scientific MUSIC

Position.

This Instrument is similar to the HARP GUITTAR &c. To play more convenient either standing or walking a ribbond affixed to the Instrument and thrown over the shoulders will support it and afford a free motion to the hands



Scale of the natural Notes ascending.



N: B: O means open strings and the figures denote the Fingers to be stopt on the frets.

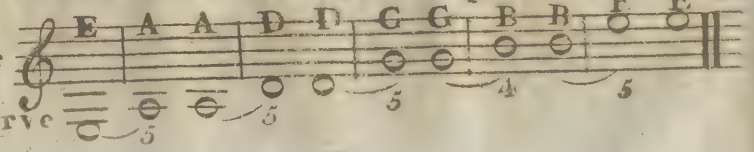
The method of Tuning.

In the first place tune the first string E then put one finger on the 3d fret of the same string and tune the 3d string an octave to it which will be G then stop the 4th fret of the same string and tune the 2d in unison which will be the interval of a 3d from G then stop the 3d fret of the same string and tune the 4th string an octave which will be D then stop the 2d fret of the 3d string and tune the 5th an octave and lastly do the same on the same on the next for the last string E

Another method.

First tune the 6th string E then stop it on the 5th B fret and tune the next string in unison to A and all the rest in the same manner except the 3d string which is stopt on the 4th fret.

Example



observe

Observe that the whole is tuned by 4ths except from the 2d to the 3d strings which is only the interval of a 3d

After some progress has been made the ear will soon become familiarized to the sound of the intervals and prevent the adoption of the above system

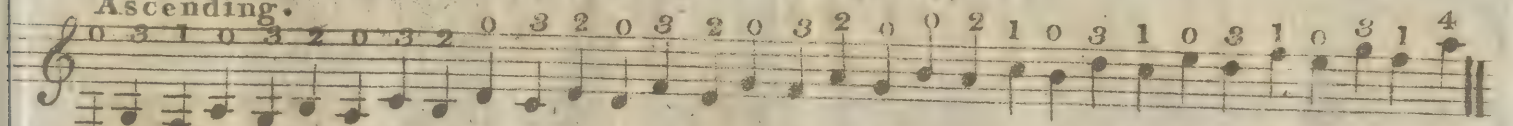
Chords consisting of 5 or 6 strings are played by running the Thumb across the whole and Chords consisting of 3 or 4 strings by the thumb and finger.

The whole of the Music in this work is equally calculated for the SPANISH GUITTAR for early practice but when some knowledge has been acquired of the Instrument other works in which contains a greater variety of Keys must be studied.

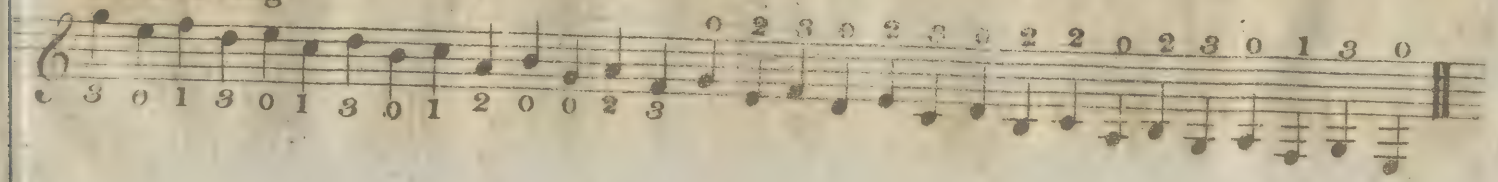
The Music for the LUTE. LYRE. HARP-GUITTAR. &c: are mostly sett in the Major Key of C or F. and The SPANISH GUITTAR is capable of playing through the whole system of Major and Minor Keys.

Lesson I. OF ascending and descending by 3ds

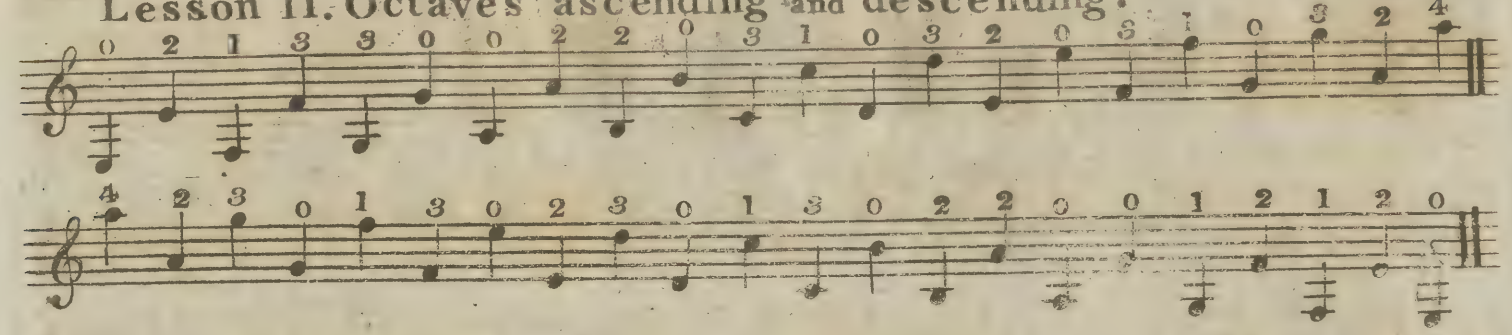
Ascending.



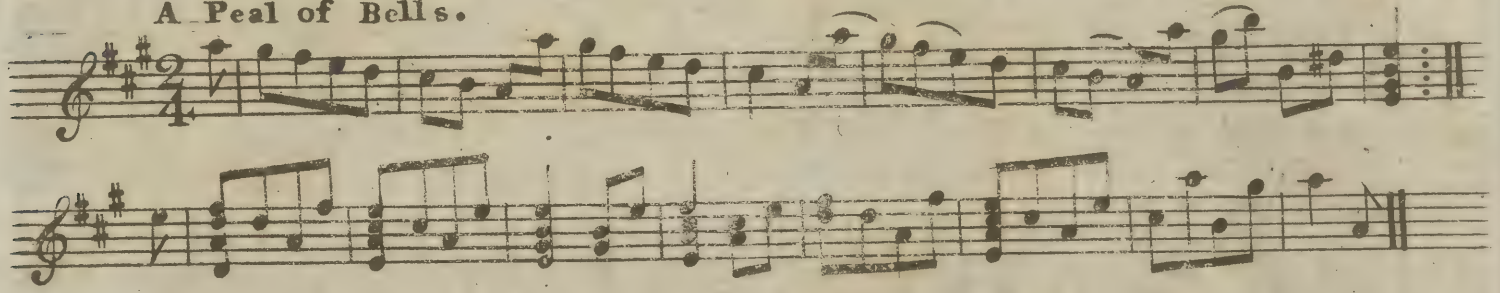
Descending.



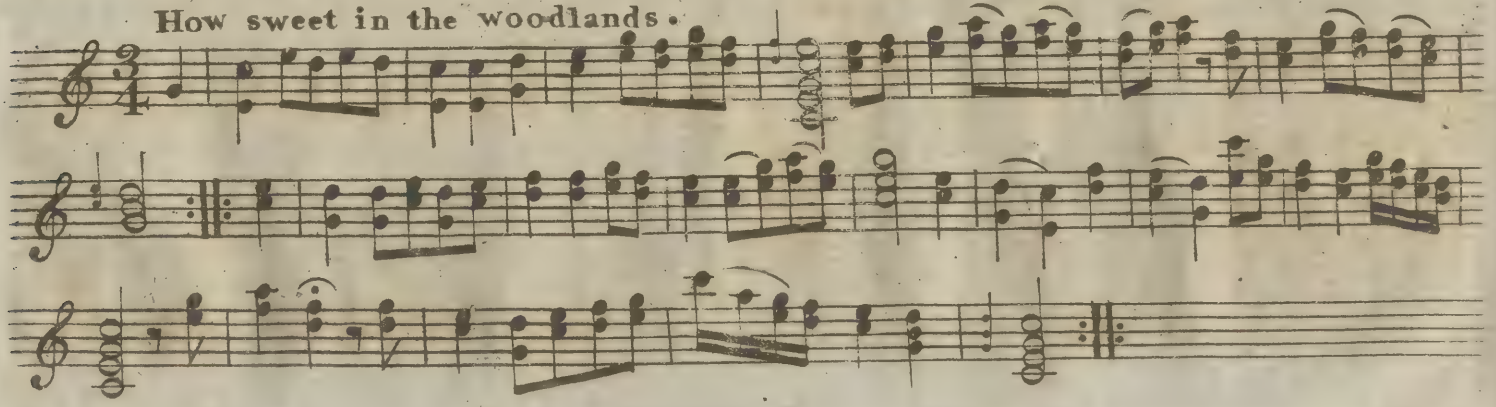
Lesson II. Octaves ascending and descending.



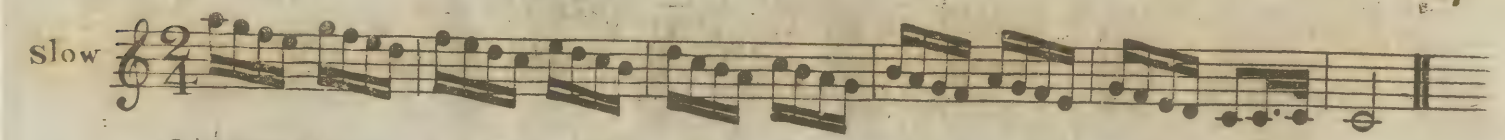
A Peal of Bells.



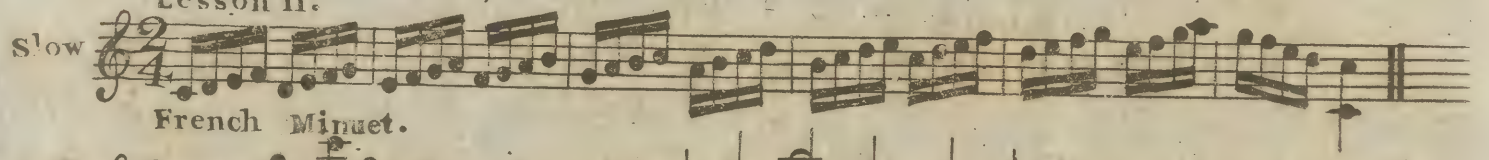
How sweet in the woodlands.



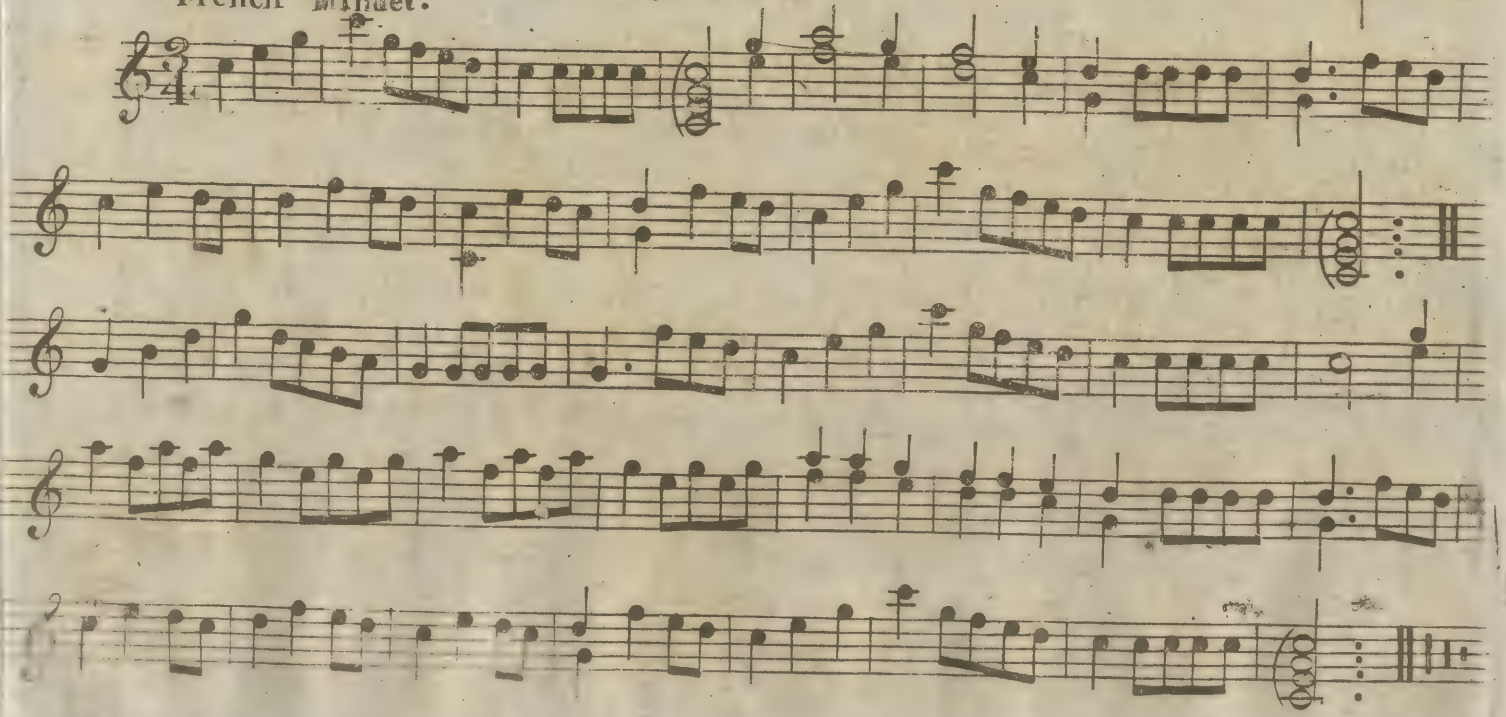
Lesson I.



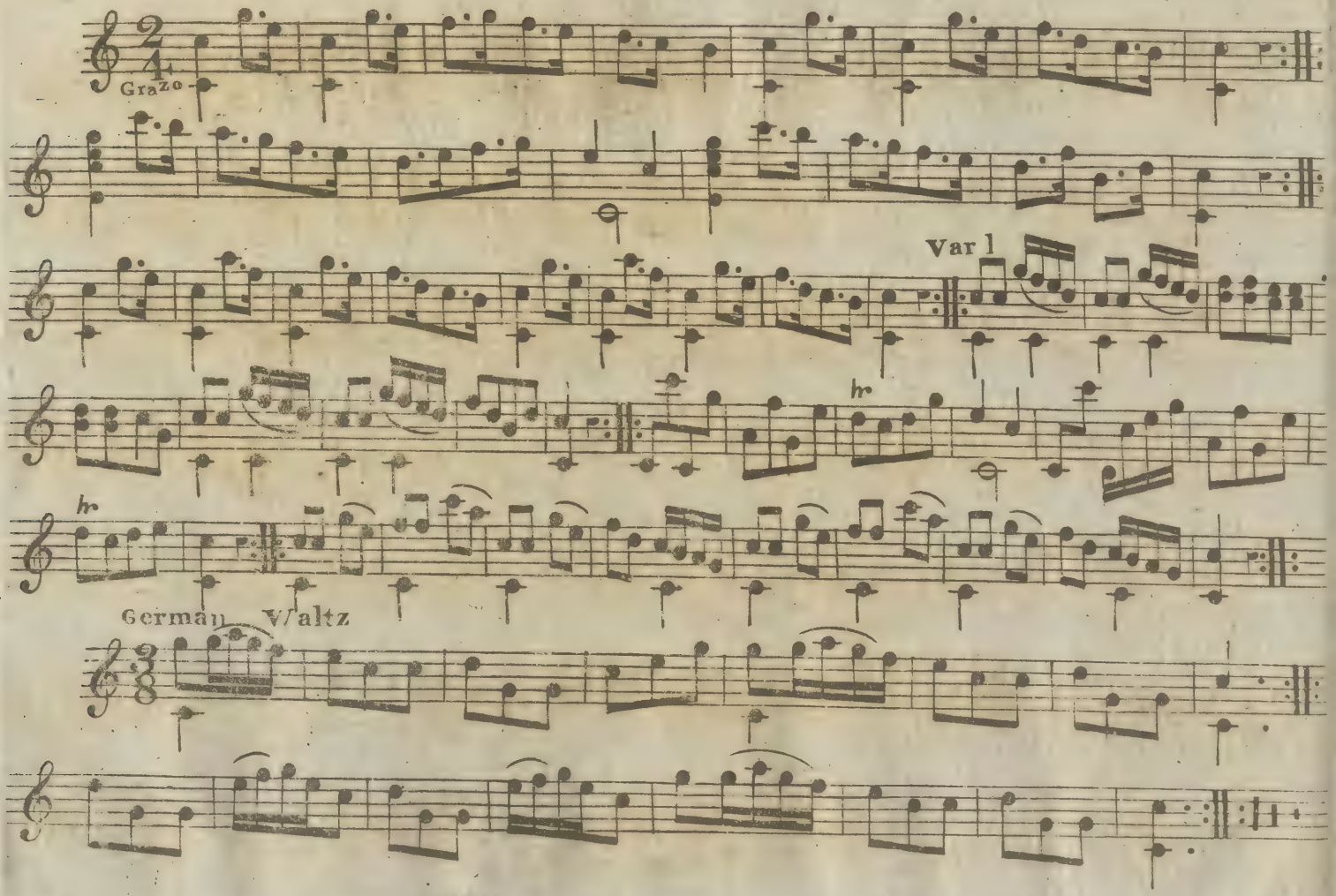
Lesson II.

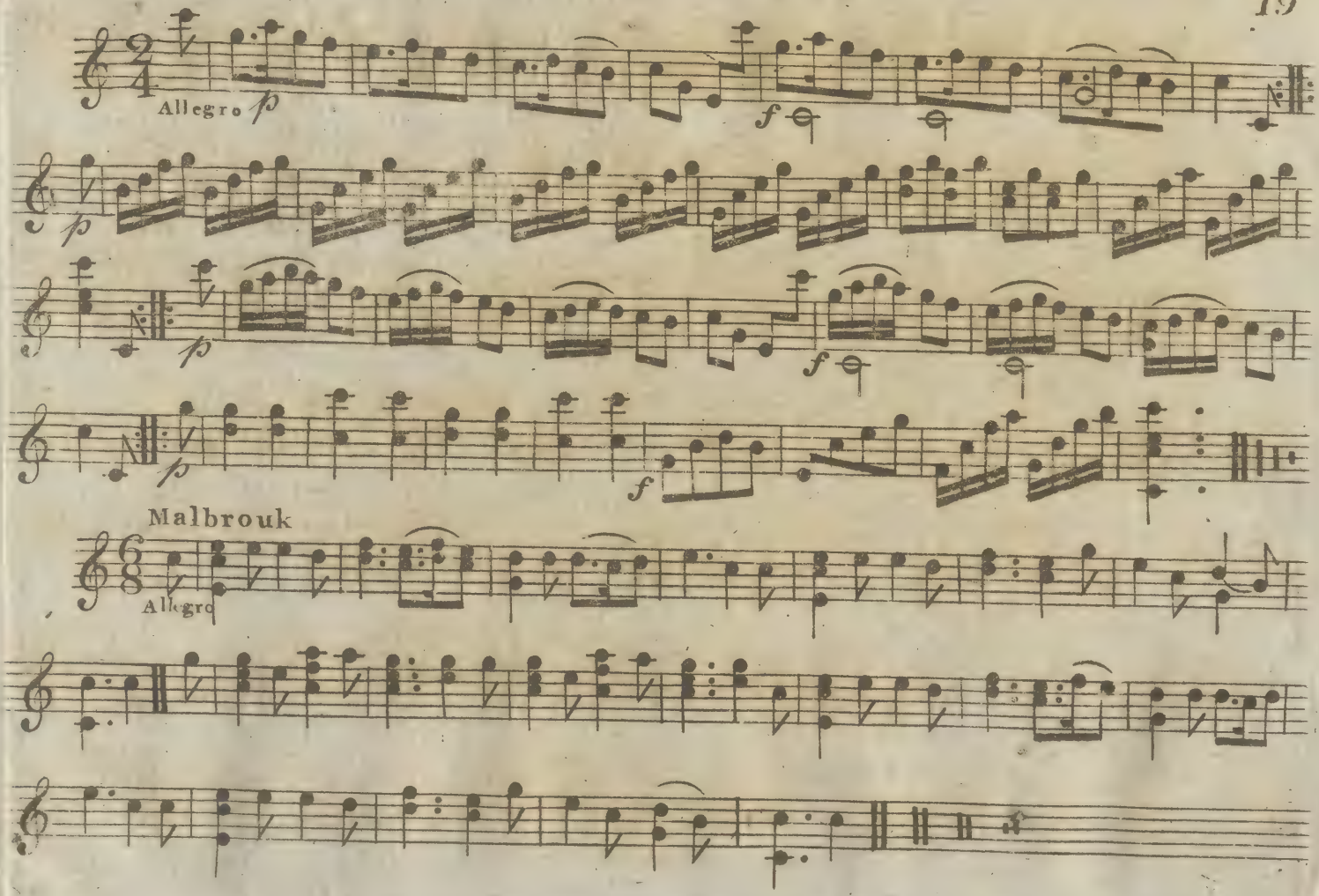


French Minuet.

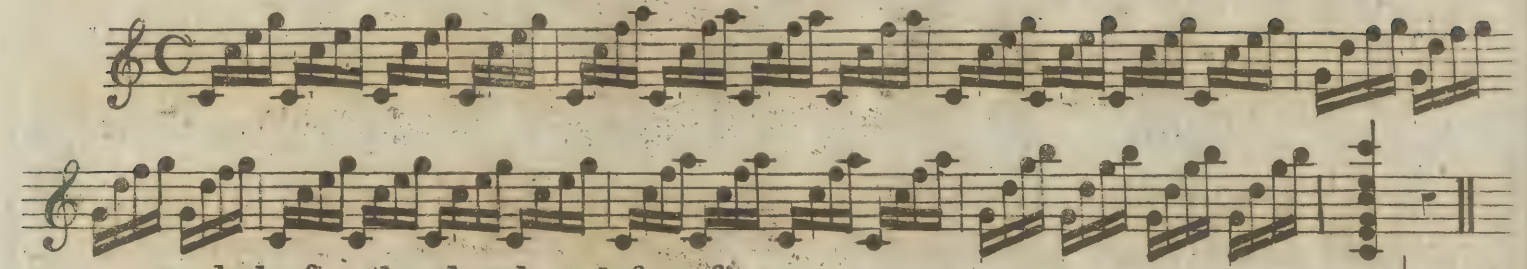


Tink a Tink.

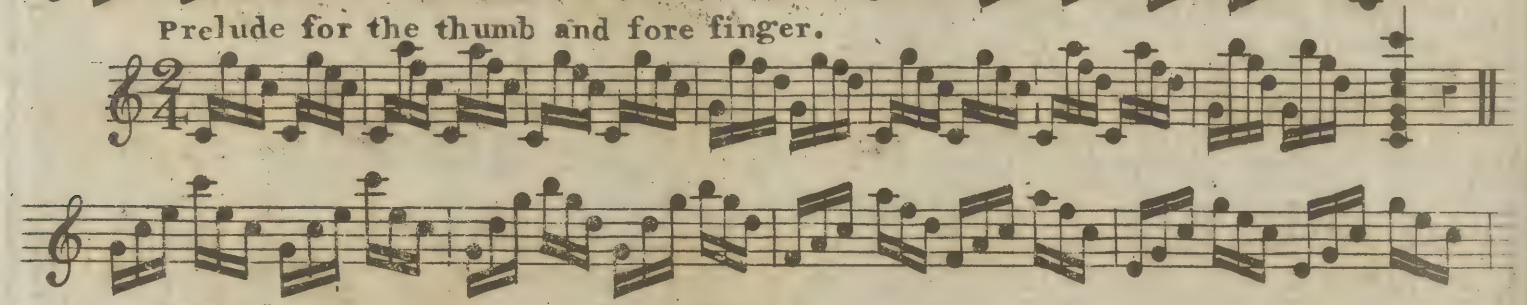



Allegro
Malbrouk
Allegro

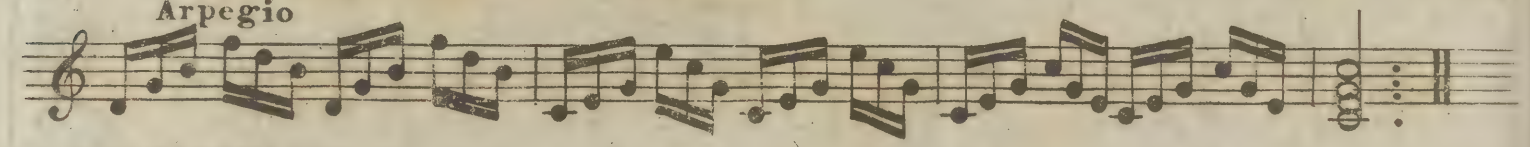
Prelude to exercise the right hand fingers.



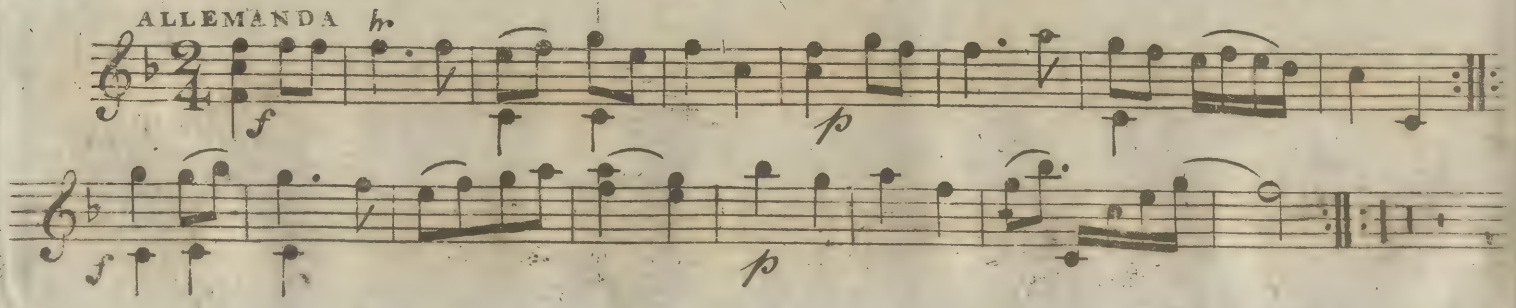
Prelude for the thumb and fore finger.



Arpegio

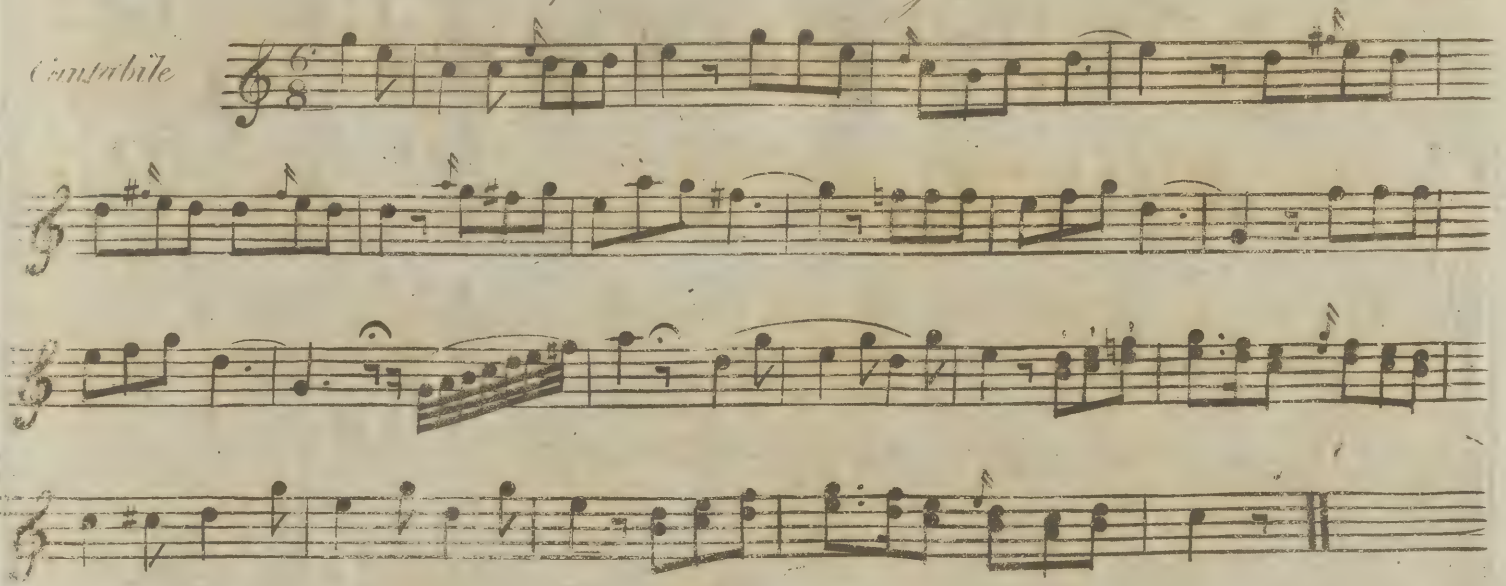


ALLEMANDA



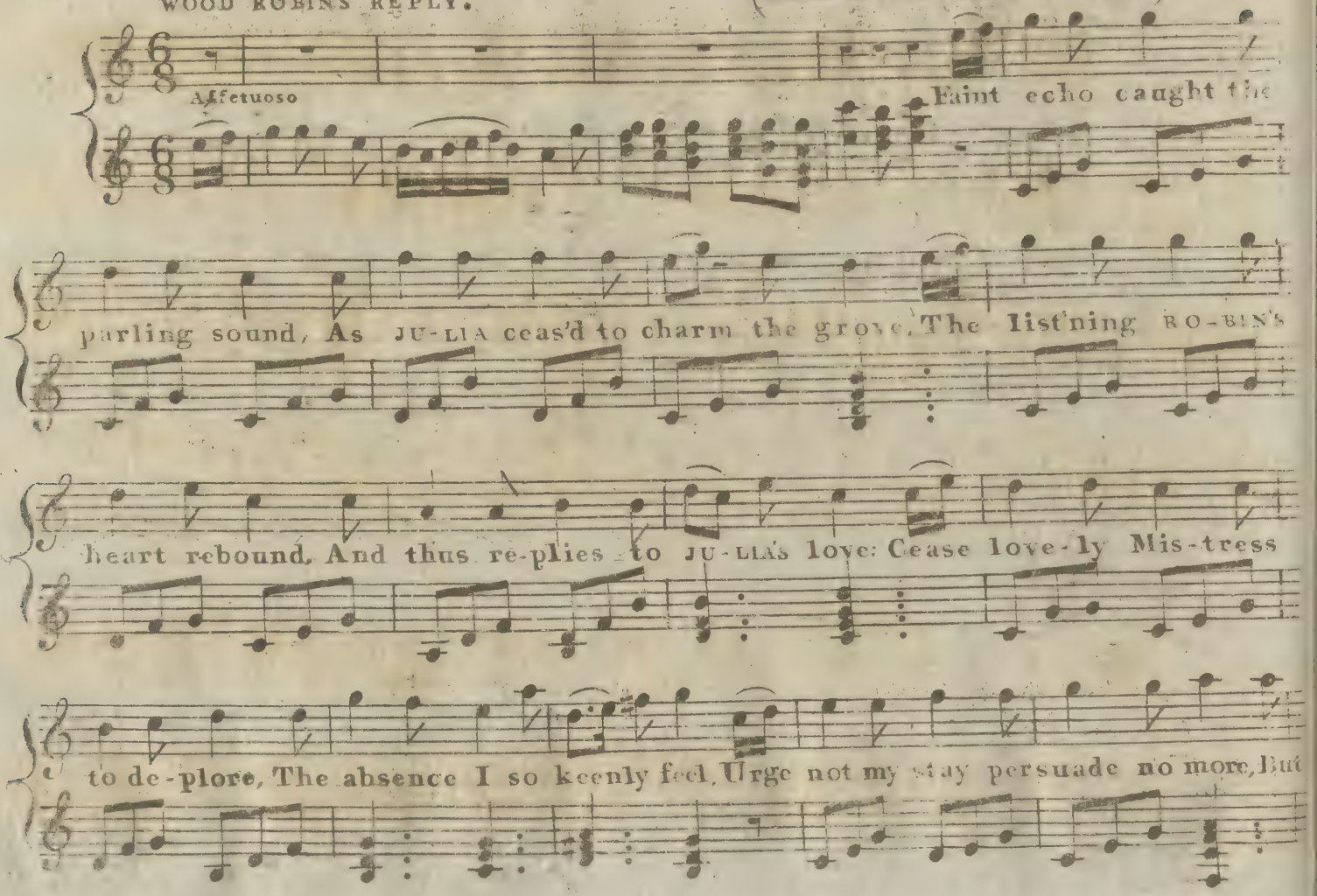
Air from Paul et Virginia.

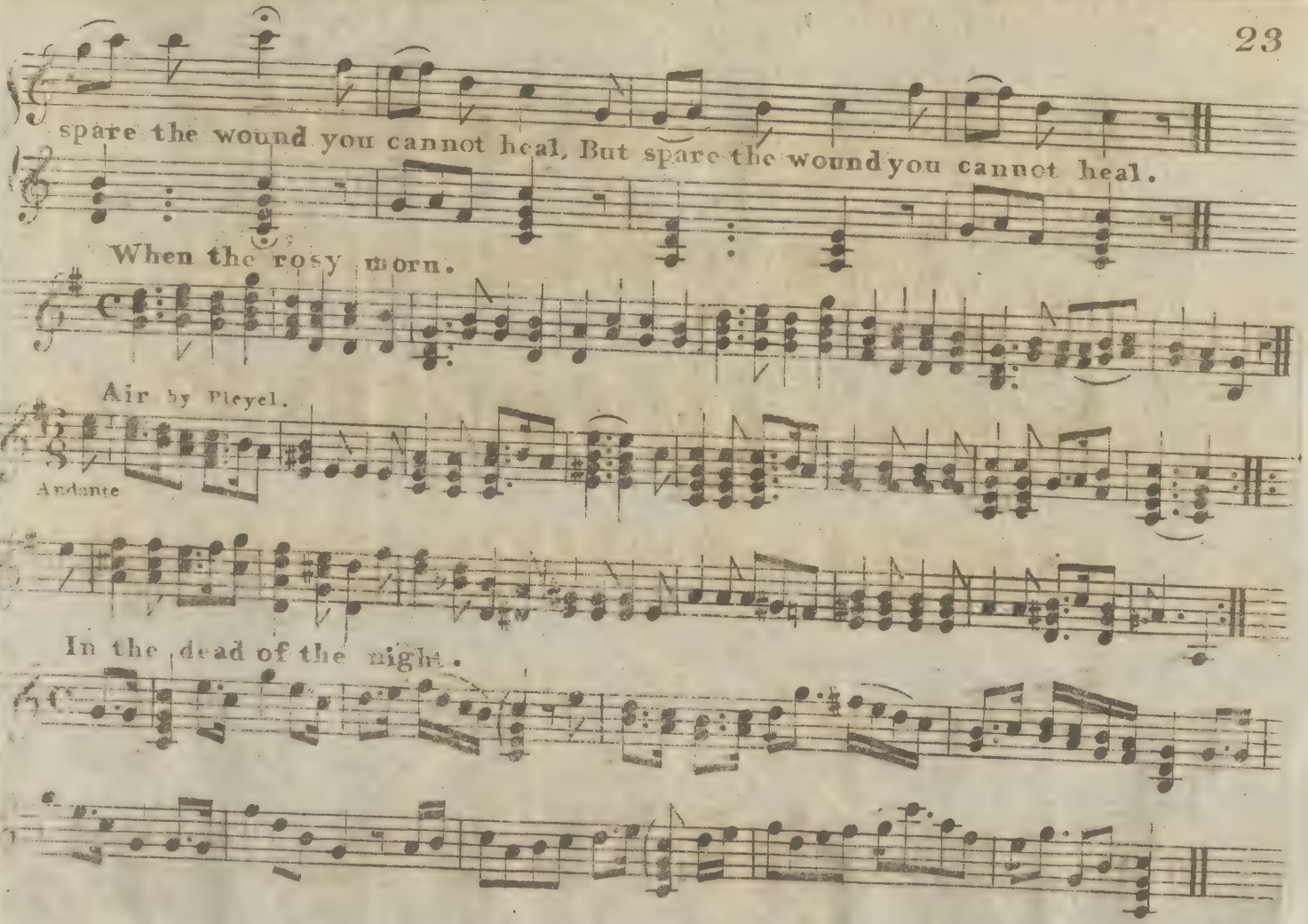
Cantabile



WOOD ROBINS REPLY.

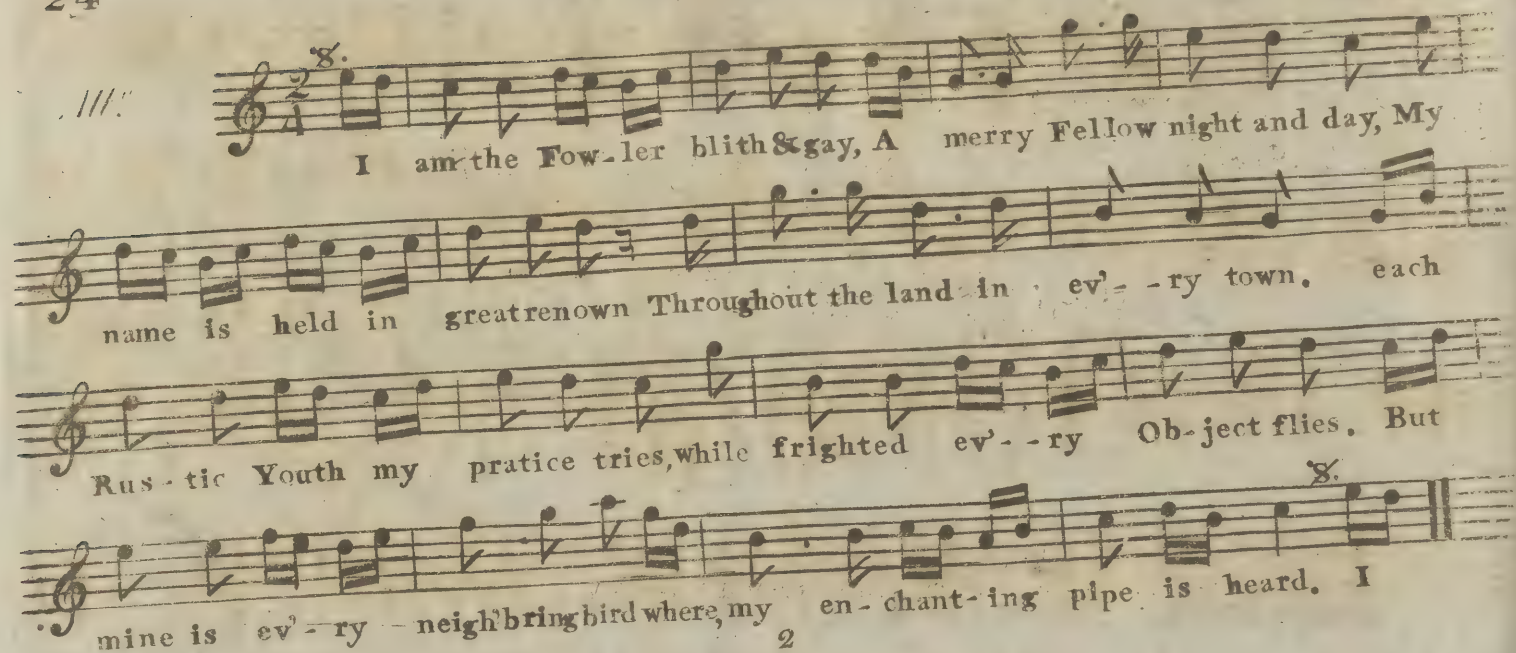
(Answer to Julia to the Wood Robin)




spare the wound you cannot heal, But spare the wound you cannot heal.
When the rosy morn.
Air by Pleyel.
Andante
In the dead of the night.

The Fowler

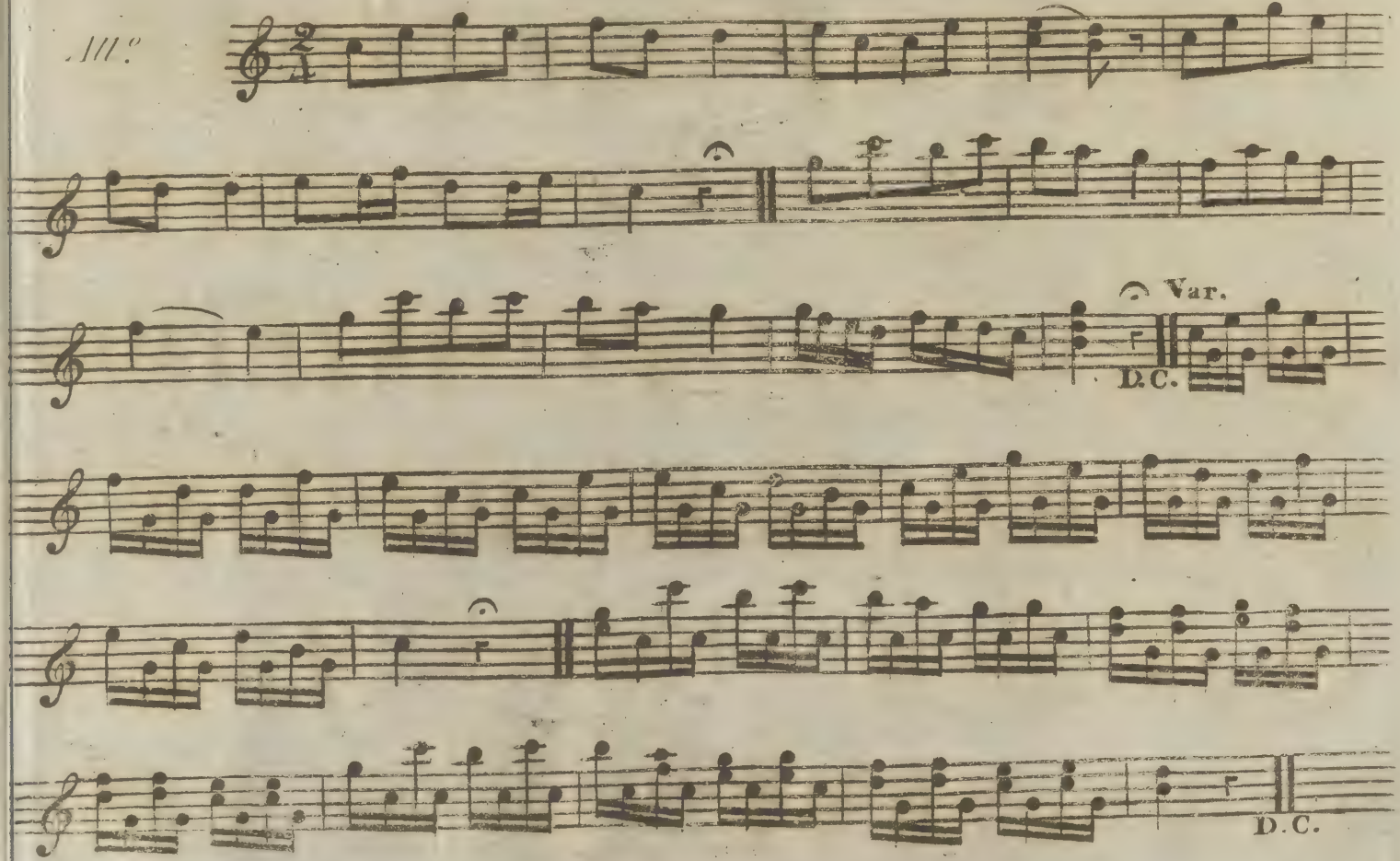
Mozart



2

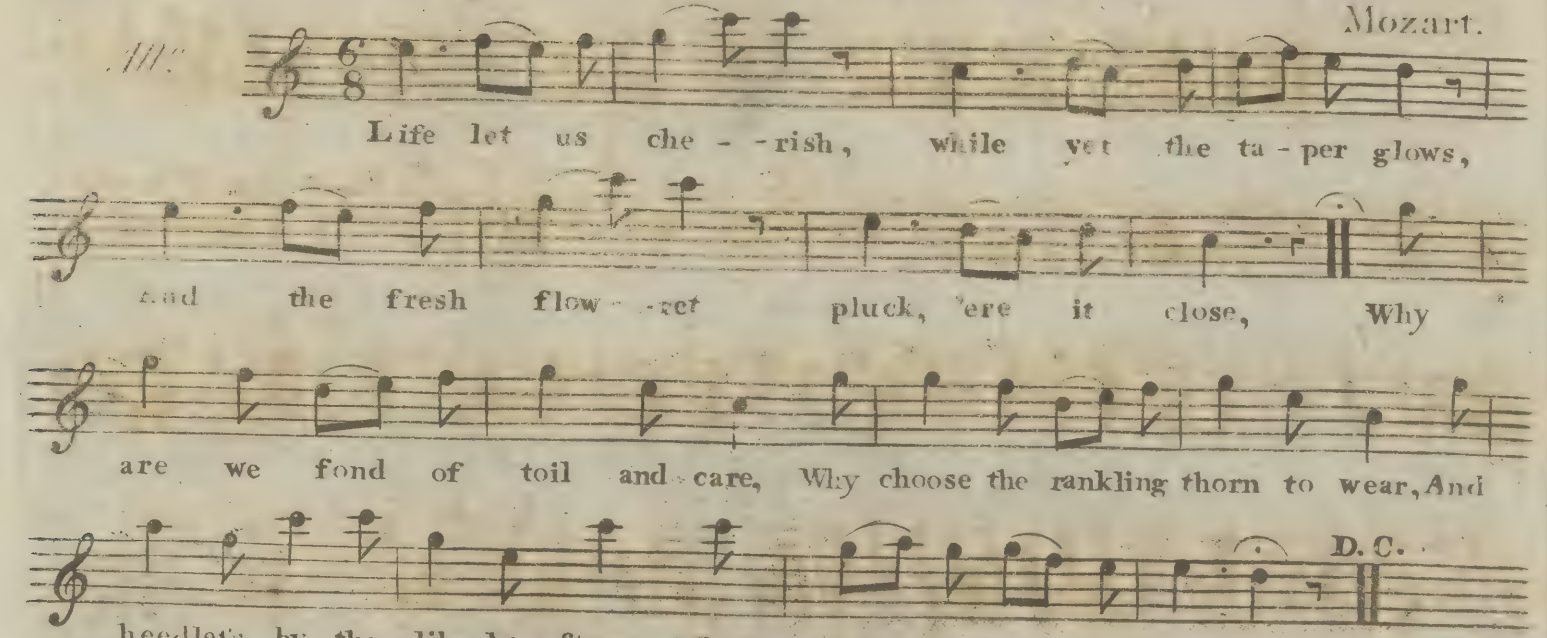
I ſpend my life in mirth and glee,
For I have all I want you ſee,
And yet my ever roving mind
Seeks greater happineſs to find.
A lure for pretty Girls I wish,
Oh dear! how many then I'd fish:
For where I was to draw my line
The Girls around ſhould all be mine.

A Favorite Air.



Life let us cherish.

Mozart.



2

When clouds obscure the atmosphere,
And forked lightnings rend the air,
The Sun resumes his silver crest,
And smiles adown the west.

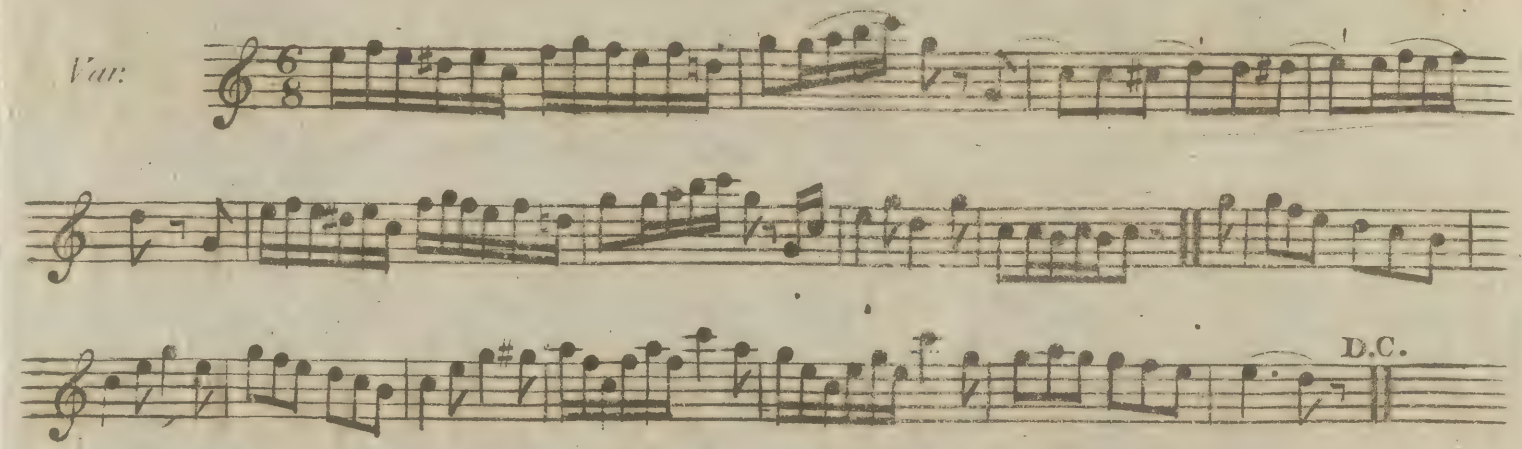
3

The genial seasons soon are o'er,
Then let us 'ere we quit this shore,
Contentment seek, it is life's rest,
The sunshine of the breast.

4

Away with ev'ry toil and care,
And cease the rankling thorn to wear,
With manful hearts life's conflict meet,
'Till death sounds the retreat.

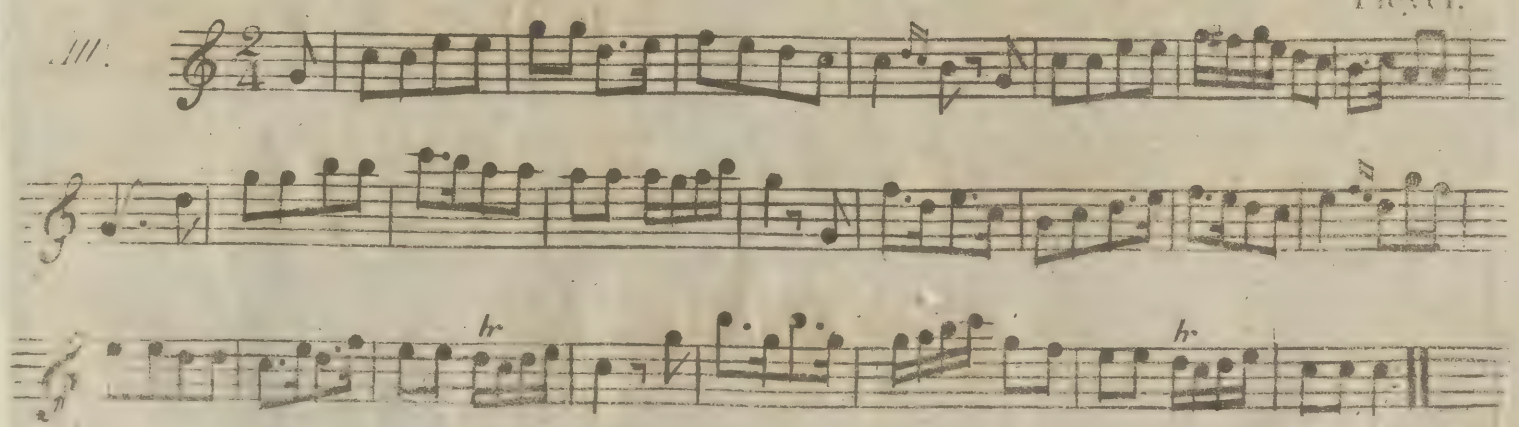
Var:



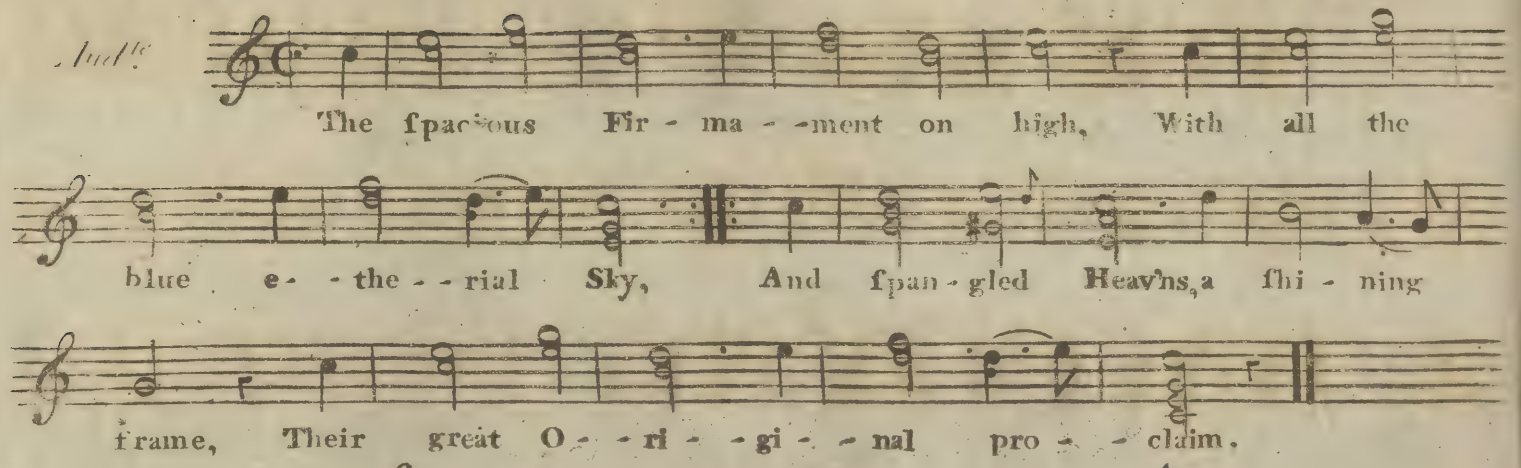
A favorite Air.

Pleyel.

III:



And[e]



2

Th' unwearied Sun from Day to Day,
Does his Creators pow'r display,
And publishes to every land,
The work of an Almighty hand.

3

Soon as the Ev'ning ſhades prevail,
The moon takes up the wond'rous tale,
And nightly to the list'ning Earth,
Repeats the Story of her Birth.

4

Whilst all the Stars that round her burn,
And all the Planets in their turn,
Confirm the tydings as they roll,
And ſpread the truth from Pole to Pole.

5

What though in ſolemn ſilence all,
Move round this dark terrestial Ball,
What though no real voice nor ſound,
Amid their radiant Orbs be found.

6

In reason's Ear they all rejoice,
And utter forth a glorious voice,
For ever ſinging as they ſhine,
The Hand that made us is divine.

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Containing the easiest and most improved Rules for Learners to Play, to which is added a select Collection of Favorite Airs, Marches, Minuets, Duets and Songs, compiled from the most

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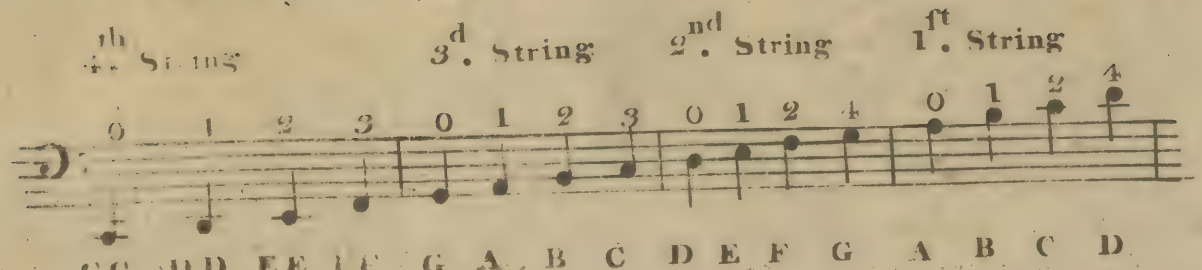
New & Compleat Instructions

FOR THE

Violoncello

THE Violoncello was ever esteemd an excellent Inſtrument not only in Concert but alſo for playing Leſſons &c may be Conſiderd as a Large Fiddle held the contrary way • and the fourth String is next the Bow Hand as the Body is turnd downward • the lower part is to reſt on the Calves of the Legs the edge of the back to reſt on the Leg • by which means it turns the ſtrings of the Baſs convenient to the Bow hand & beſides it prevents the Legs preſſing too hard upon the weak rim or ſides of your Inſtrument • & places in the moſt convenient poſition for playing • Firſt it will be very neceſſary for the Learner to get the names of the notes in the Gamut alſo what line & ſpace each note ſtands on as deſcribd in the manner following •

The GAMUT for the VIOLONCELLO.

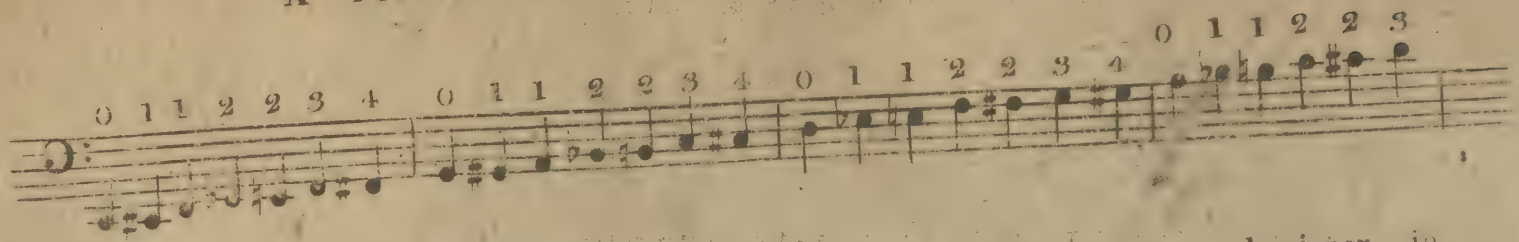


The Learner will obſerve that O over any Note in the Gamut is open or no Leger the figured is the fore Finger; 2 the Second; and 3 the third and 4 the little Finger.

If your Inſtrument is perfectly in Tune for 'tis to be ſuppoſ'd the Learner is not able to tune it himſelf you may try to play off the Natural Notes of the Gamut; you muſt obſerve there are four Notes belonging to each String Thoſe on the 4th. or great ſtring are Double C double D double E and double F the loweſt note or double C is play'd open which is done by drawing the Bow croſs the 4th. String about 2 Inches from the Bridge. double D is ſtop'd with the firſt finger about three Inches from the Nut; double E is ſtop'd with the Second Finger nearly the ſame diſtance from the firſt finger or rather leſs. Double F is with the 3d. finger about an Inch and a quarter from the Second the reaſon why the diſtance of the laſt is ſtoped ſhort is becauſe it is but a Semitone or half Note.

Thofe on the third String are G A B and C. G is play'd open: A is ftop'd with the firft Finger: B with the Second: and C with 3.d Finger at the fame diftance as on the 4.th String. Thofe on the Second ſtring are D, E, F, and G. D is play'd open: E is ftop'd with the firft Finger about three Inches from the Nut; F with the Second Finger about an Inch and half from the firſt F, being but a Semitone or half Note above E. G is ftop'd with the little Finger about two Inches and quarter from the Second: Thofe on the firſt String are A, B, C, and D. A is play'd open: B with the firſt Finger. C with the Second. and D with the little Finger at the fame diftance as on the Second String. By theſe directions the Learner may ſoon ſtop the Notes in tune. The Learner muſt obſerve that the beween the Notes E & F likewiſe between B & C are only Semitones or half Notes as they fall in the Natural Gamut. but we will hereafter introduce a perfect Scale of Natural and Artifical Semitones, which we may compare to a Magazine or Store Houſe of Sounds. and to take and diſpoſe of Occaſionally: for the Scale muſt be form'd into Keys and then the fingering will alter as the Keys changes: All Muſic is known by the firſt Seven Letters of the Alphabet and the Eighth is the ſame ſuch as from C to C D to D from E to E from F to F from G to G from A to A from B to B togeter with their Semitones.

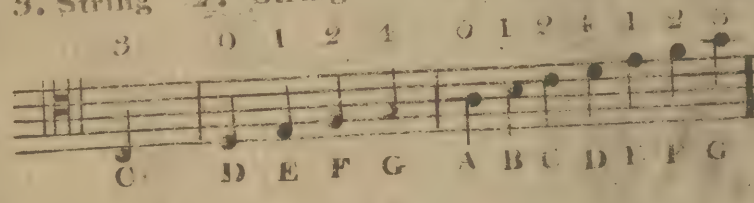
A Perfect SCALE for the VIOLONCELLO



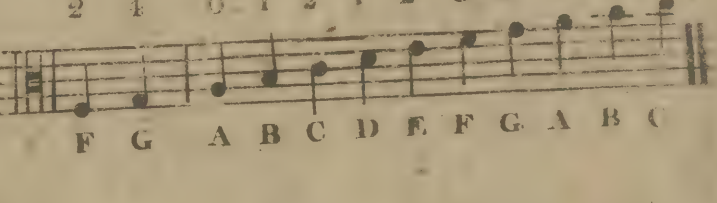
Thefe are all the Notes Natural and Artificial neceſsary for a beginner in the Bals Cliff the Artificial are calld Flats and Sharps a Flat thus ♭ a Sharp thus ♯ and a Natural thus ♮ which brings the Note to its place after a ♯ or ♭

But there are two other Cliffs Tenor and Counter Tenor and as they are very uſeful will ſet them both the Tenor Tranſpoſes the notes a fifth higher the Counter Tenor a ſeventh but are very ſeldom uſ'd on the fourth String.

TENOR



COUNTER TENOR



Position

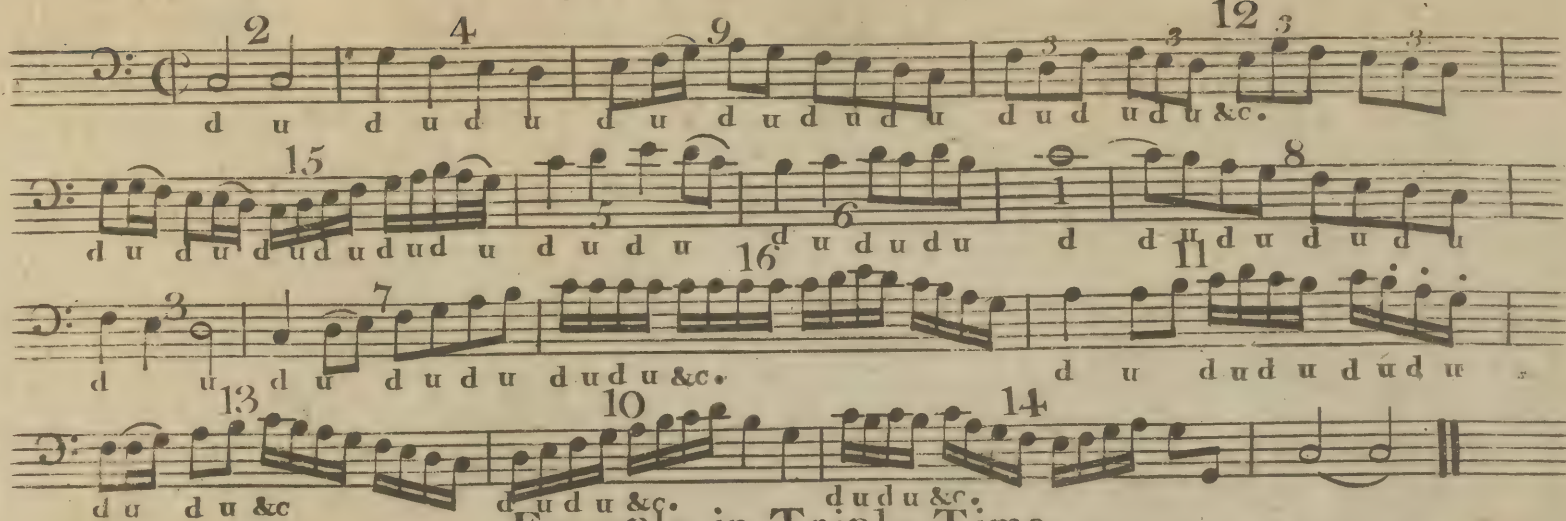
You may now venture to take the Violoncello, & as to the mode of holding it I refer you to the First Page, only be careful to fix the first joint of your Thumb at the back part of the neck of your Instrument, & put your fingers nearly upright, & very firm upon the strings, which will be found very essential, in order to produce a good tone.

Of the Bow

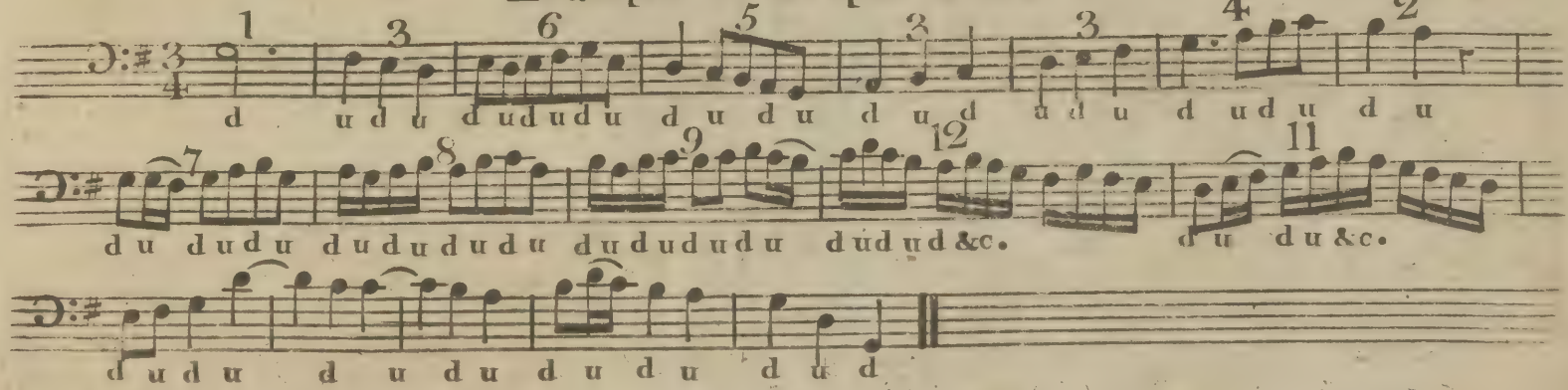
The Bow must be held a small distance from the Nut & the greater part of the first joint of all your Fingers, except the fourth, must reach over: but not so far as to touch the end of your thumb: also observe that the back or stick of the Bow must incline towards the finger board, & must be drawn from one end to the other in a parallel line about two Inches & half from the Bridge.

One of the principal beauties of the Violoncello, is expression: such as the *Piano*, the Cresendo, the Forte &c. all this is done by an equal pressure of the Bow more or less, as the passage requires: & Music without it would be like a Painting without shades to shew it. The art of bowing is rather difficult, & the marks that you find in Music in general are not very accurate, but I shall endeavour to be particular in this respect in the Lessons which you will find in this small work: the number of notes in each bar ought to be attended to, for if you have 2.4.6.8 or any equal number, by playing the first down, the next up & so on alternately down & up, you will of course finish with an up Bow, & be prepar'd to begin the next bar with a down bow, but when you find the number unequal, such as 3.5.7.9. &c. you should endeavour to play the two shortest notes with one stroke of the Bow, & in that case you will find yourself the same as if the number had been equal: sometimes you will find a succession of bars with an unequal number of notes, particularly in Triple Time, which frequently consists of three notes in a Bar, in such case you should bow alternately down & up, by which the first note of every second bar will come with a down bow. But all this will be better understood by the following examples in common & triple time: the letter u stands for an up bow, & d for down.

Example in Common Time.

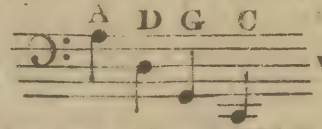


Example in Triple Time



All the rest that remains with respect to bowing will be explained under the article of Musical Characters.

The easiest mode of tuning the Violoncello

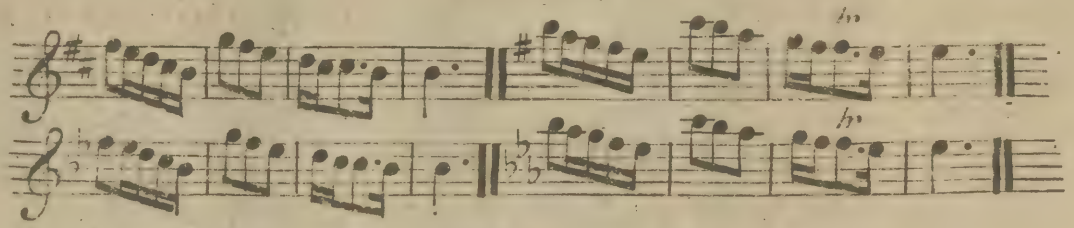
As the scale of the finger board is already shewn, it only remains for the practitioner to measure out the first Octave from the Scale, and by a tuning fork, an Harpsd or any other Instrument tune the first String to A, then put your finger upon the Second String at the fifth line A, & draw it up till it produces the same sound, the open String of which will be D, so on in the same manner to the 3d & 4th Strings, so that when in tune they will give the notes 

which are fifths from each other, & when the Ear is accustomd to the sound of fifths the open Strings may be tuned to each other with great ease.

Rules for transposition

Tunes for the Violoncello or other Instruments being sometimes too low or too high an easy method for putting them higher is very useful remember then that there are but two Original Keys a Sharp one & a Flat one A key is not denominated Flat or Sharp from the Flats or Sharps marked at the beginning of a Tune but as the last Note called the Key Note requires a Flat or Sharp Third to it

Examples



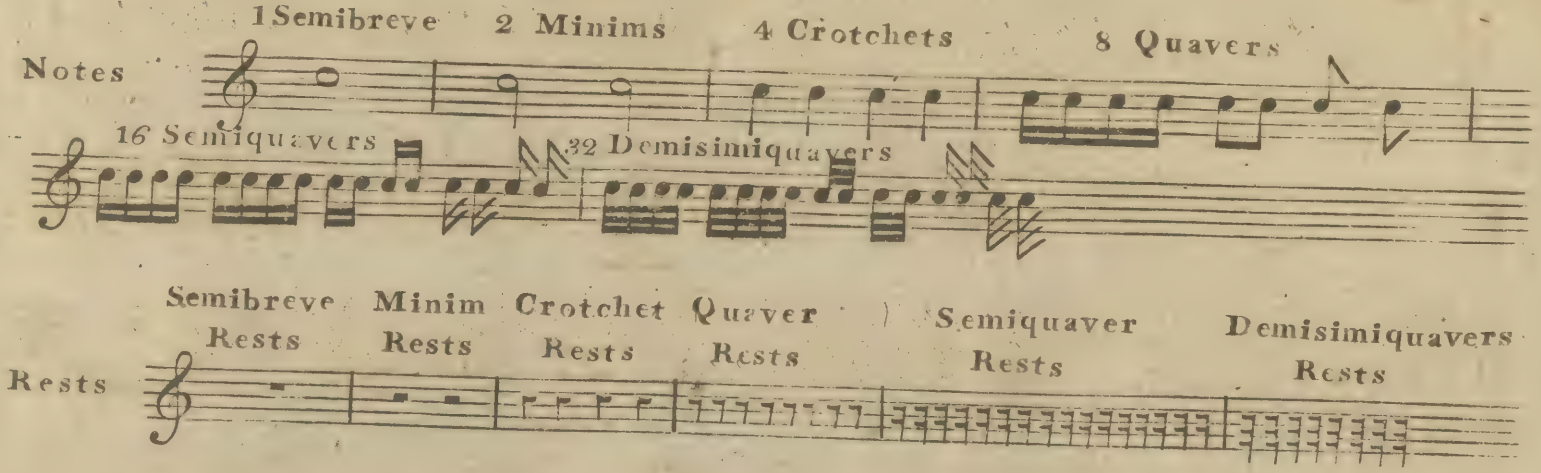
The 3d Emample has likewise D. for its 3d but B being flatted in the Cliff at the beginnig is thereby moved half a Note more distant from D. & becomes a Sharp third the very same properties belong to E. which is the Key Note in the 2d & 4th Examples.

In order to know a Sharp 3d & a Flat 3d I must observe that the 1st consists of five half Notes or Semitones & a Flat 3d consists of four.

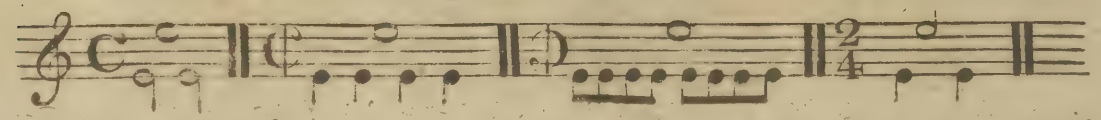
Explanation of the four Examples

This holds good for all the Variety of Keys in the whole Symtem of Music but note also that in all flat Keys the 6th & 7th must be flat as well as the 3d & in all Sharp Keys the 3d 6th & 7th must be Sharp the 4th remains Flat in all Keys & consists of 6 half Notes but this & also the 6th & 7th are too often omitted in the Cliff thro' the Ignorance or carelessness of Masters & Transcribers from hence it is evident that in all Harmony there are really but two Keys one Sharp & the other Flat.

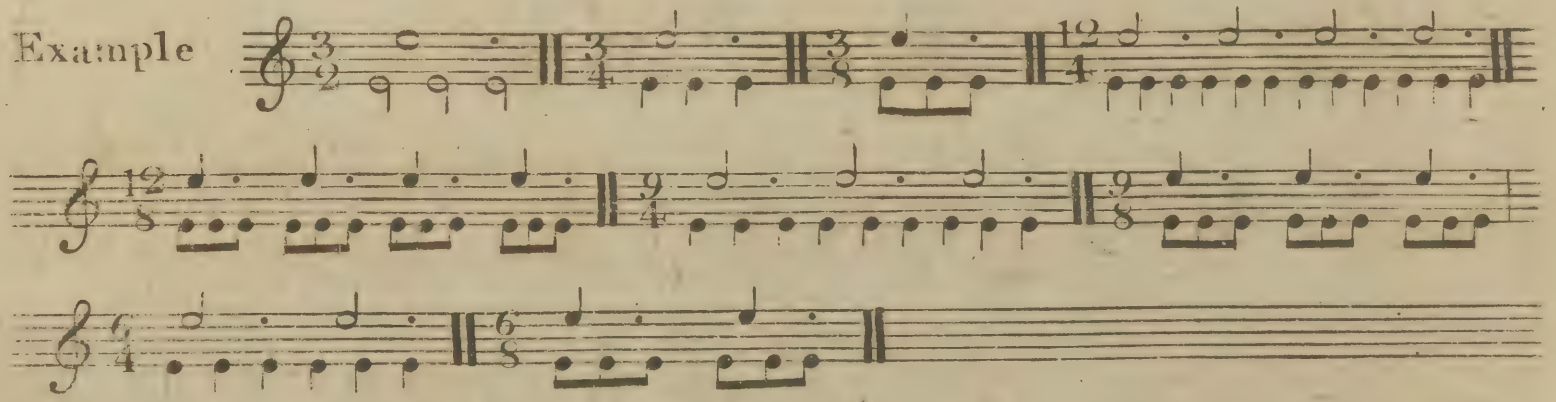
The Names of the Notes and Rests



The Figures 1, 2, 4, &c. before the names of the Notes imply that one Semibreve is as long as 2 Minims 4 Crotchets 8 Quavers 16 Semiquavers or 32 Demisemiquavers When any of the marks expressing rest occur on either line or space the part is always silent for the time of the note they belong to.

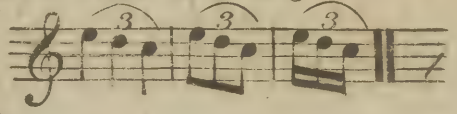
Example 

Treble Time is known by any of the following Figures $\frac{3}{2}$, $\frac{3}{4}$, or $\frac{12}{4}$, $\frac{3}{8}$ or $\frac{12}{8}$, $\frac{9}{4}$, or $\frac{9}{4}$ $\frac{6}{4}$ or $\frac{6}{8}$ which are the Moods of Triple Time.

Example 

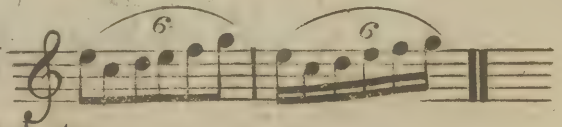
The three first Moods are called simple & the others mixed or compound A dot following any Note 𝅗𝅥. ♩. 𝅘𝅥𝅮. 𝅘𝅥𝅯. makes it half as long again — that is a dotted Minim is equal to three Crotchets a dotted Crotchet to three Quavers & so of the others A Dot following a Rest lengthens that.

In order to regulate & keep the time it is customary for learners to stamp gently with the right foot at the beginning of each bar, counting with the mind four in every Bar of slow common Time also in $\frac{12}{4}$ & $\frac{12}{8}$ time Three in every bar of simple trible in $\frac{9}{4}$ & $\frac{9}{8}$ & two in quick common time & $\frac{6}{4}$ & $\frac{6}{8}$.



A 3 put over three Crotchets 3 Quavers or 3 Semiquavers thus signifies that the 3 Crotchets are to be playd in the time of one Minim the Quavers in that of a Crotchet & the Semiquavers in that of a Quavers.

A 6 put over six Quavers or six Semiquavers thus signifies that the 6 Quavers are to be played in the time of one Minim & the 6 Simiquavers in that of a Crotchet.

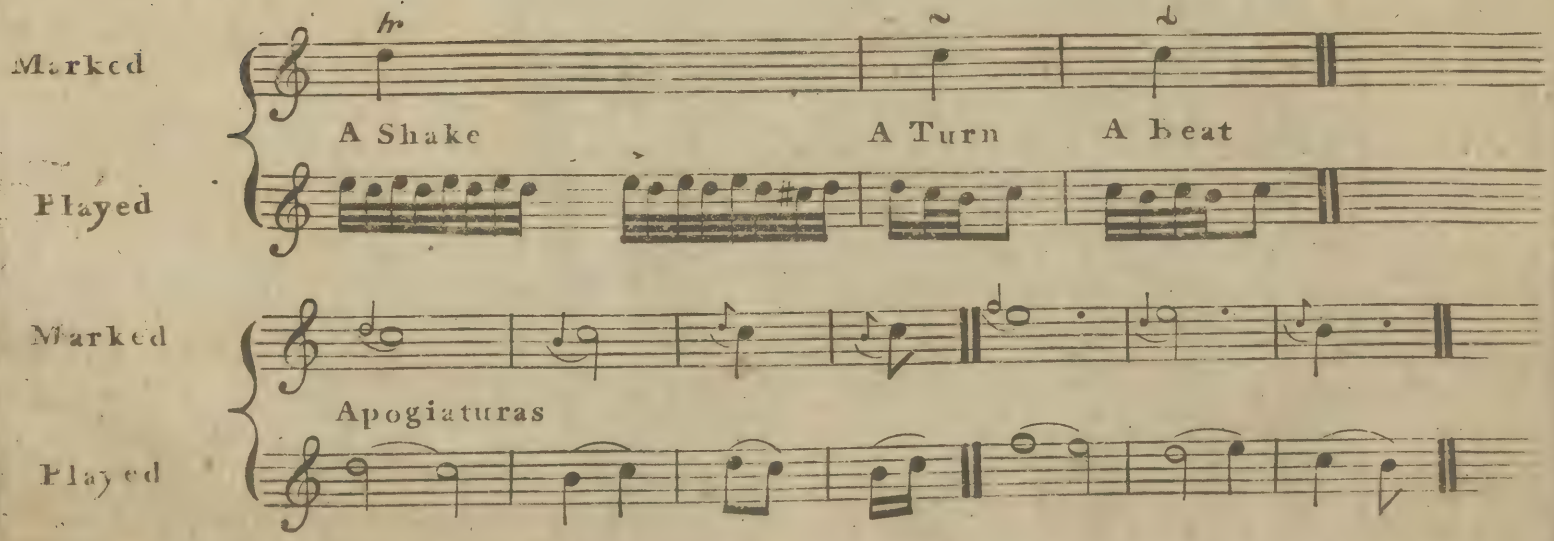


The proper degree of slowness or swiftness that an Air is to be playd in is generally known by words placed at the beginning of a Movement as may be seen in the Dictionary at the end of this Book.

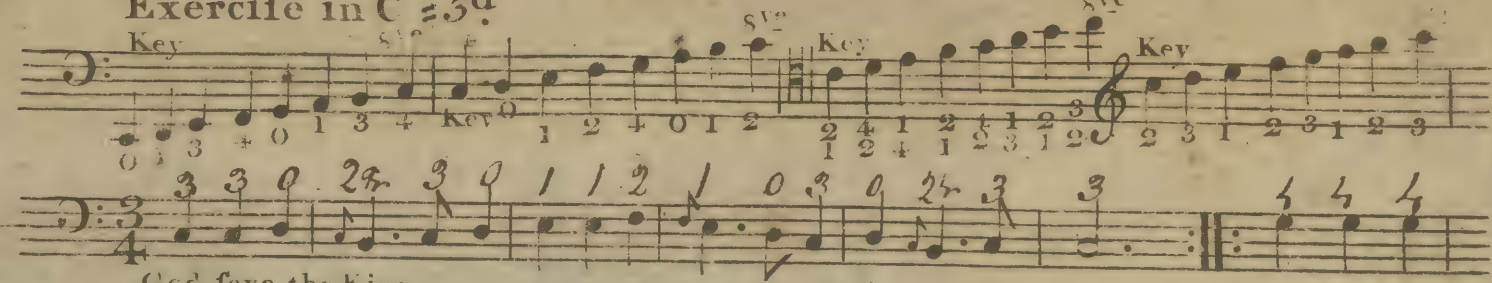
A Bar divides the notes into equal proportions according to the time an Air is in whether common or Trible A double Bar divides the Notes from the second part of a Tune & is alwavs put at the end of a Movement When a double Bar is dotted on both sides thus it shews that each part is to be repeated when on one side only that part is to be playd again this repeat :S: signifies the repetition is to be from the place where the mark is put.

A Semibreve with a stroke over it is to be played as Eight Quavers, with two strokes as Sixteen Semiquavers — A Minim with a stroke or is to be played as four Quavers, two strokes or as eight Semi-quavers. A Crotchet thus as four Semiquavers or thus as 16 Demisemiqua-vers.

The Graces.

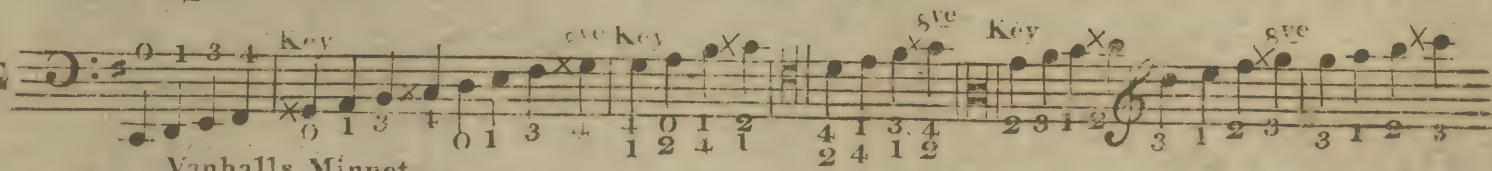


Exercife in C =5d

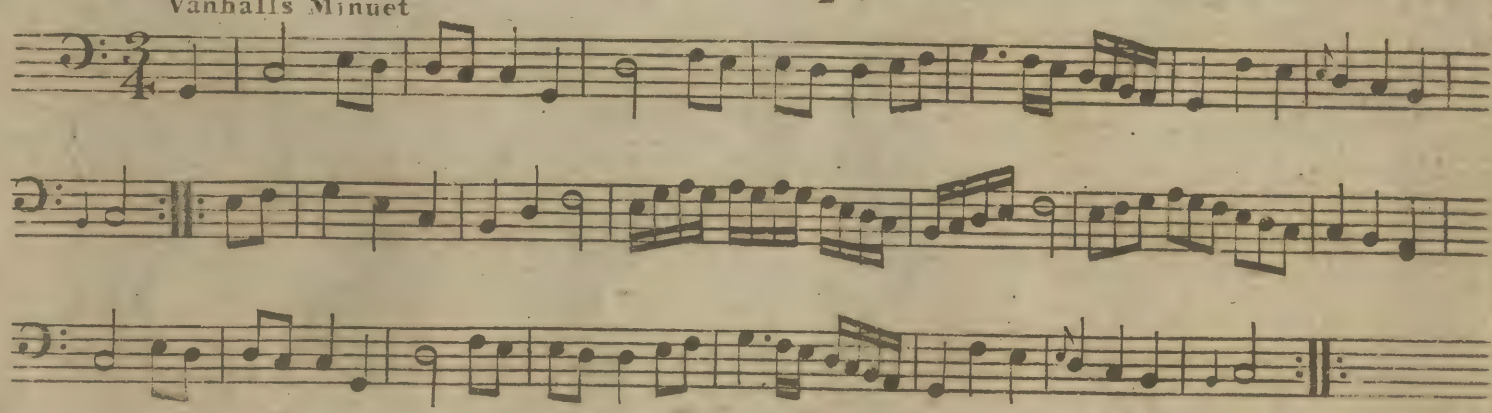


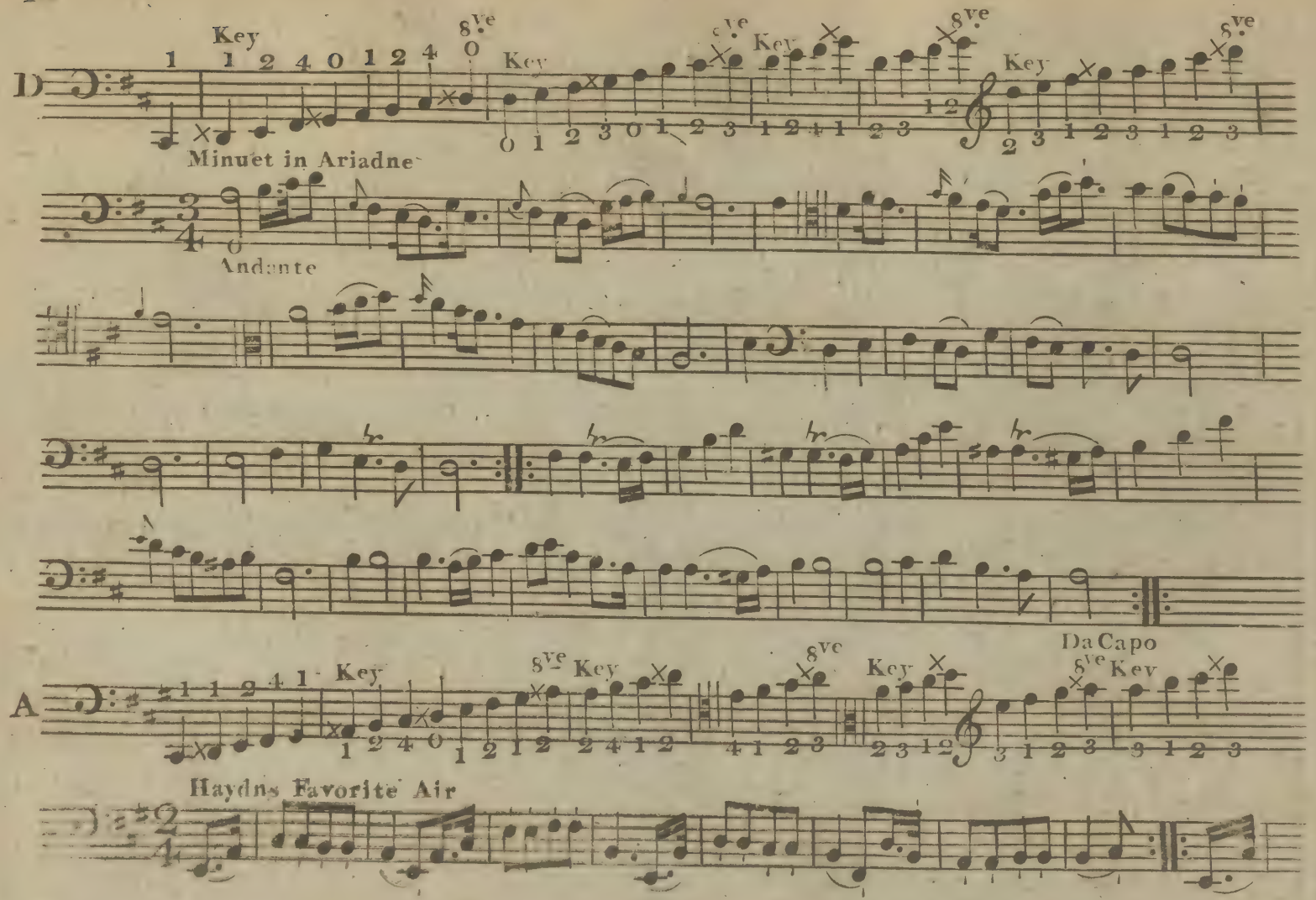
God fave the King

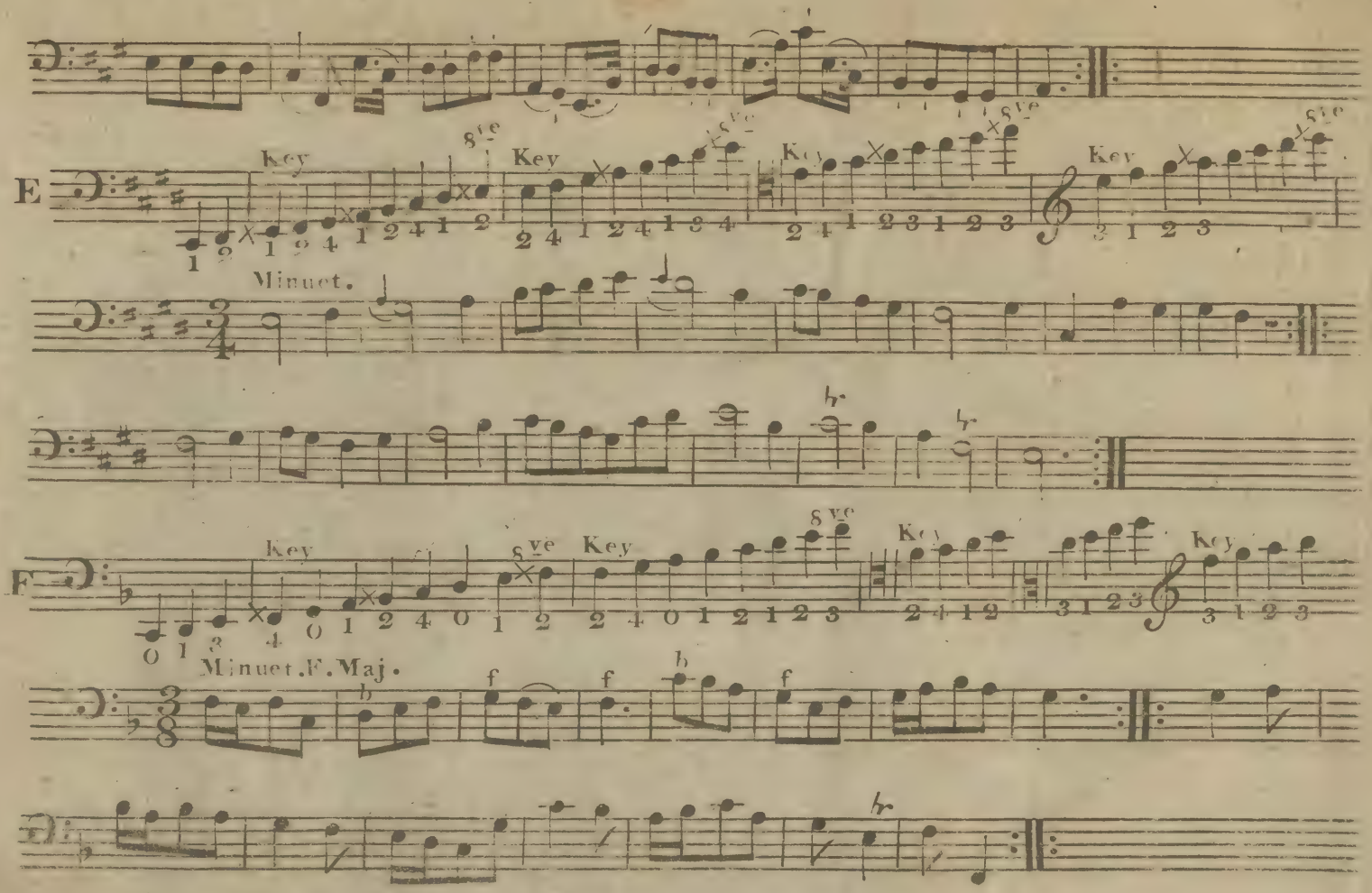
G

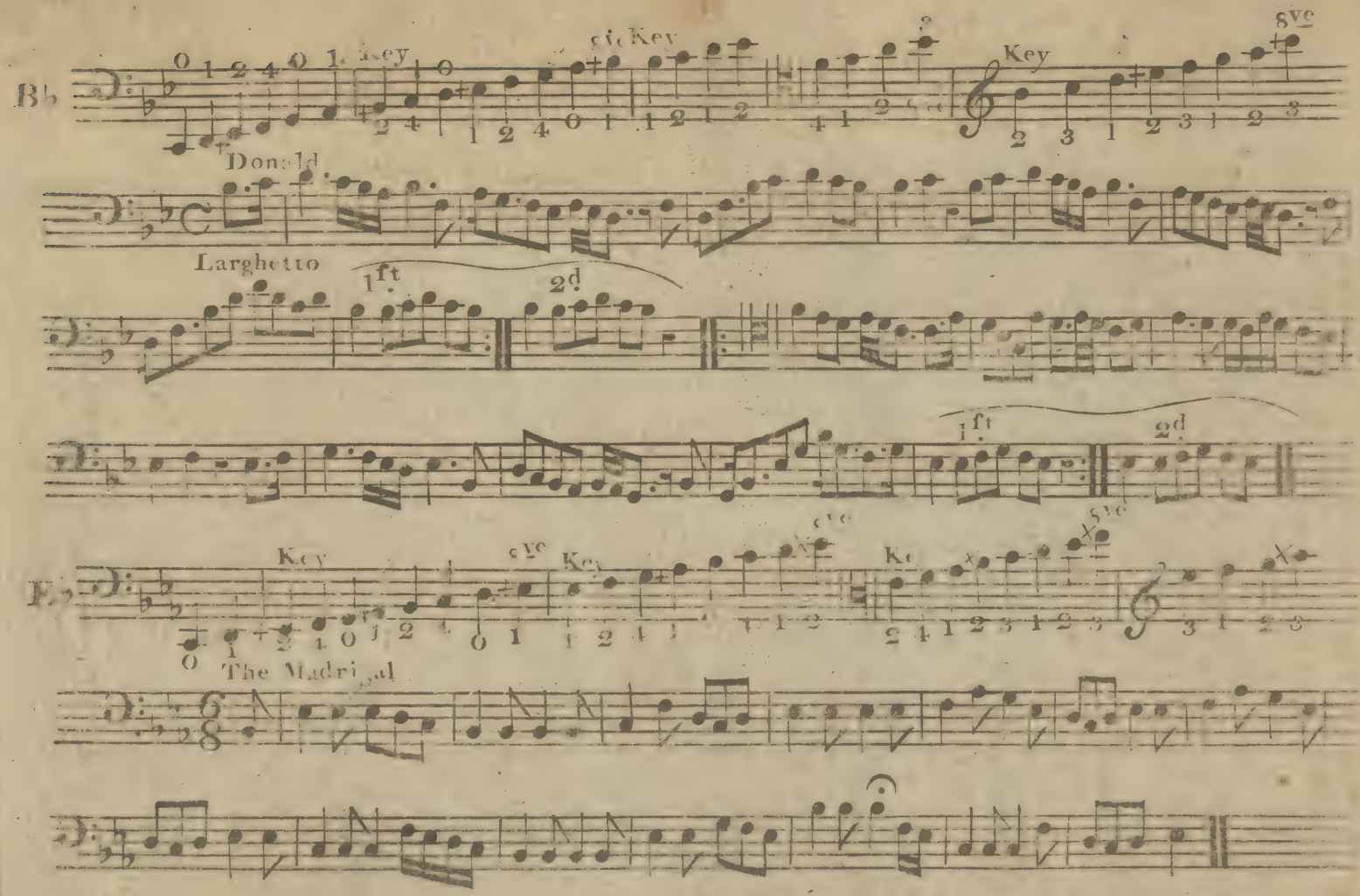


Vanhalls Minuet

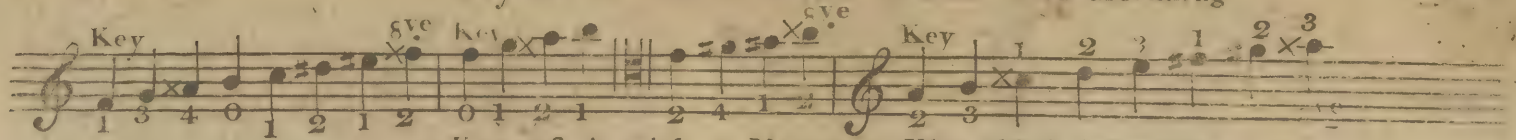



D
Key
8ve
Minuet in Ariadne
Andante
A
Da Capo
Haydns Favorite Air

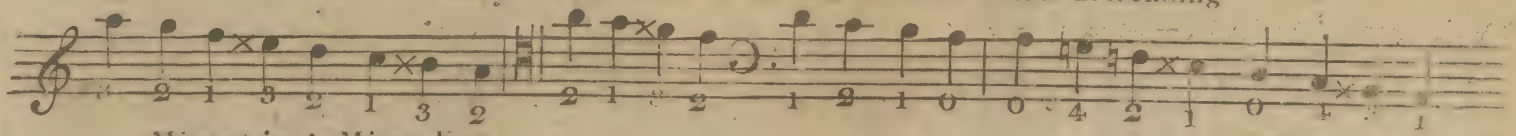

E
Key
8ve
Minuet.
F
Minuet.F.Maj.


B♭
Key
8ve
Key
Donald
Larghetto
1ft
2d
1ft
2d
E♭
Key
8ve
Key
8ve
Ke
8ve
The Madrigal

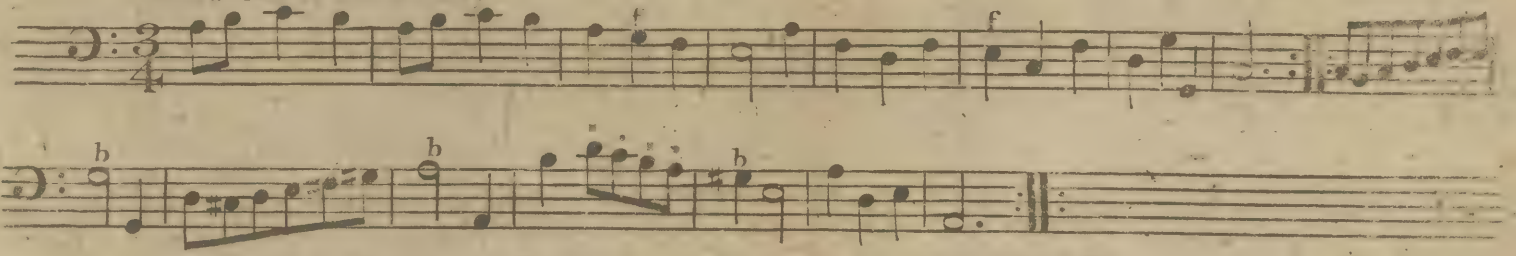
Key of A with a Minor or Flat third afcending



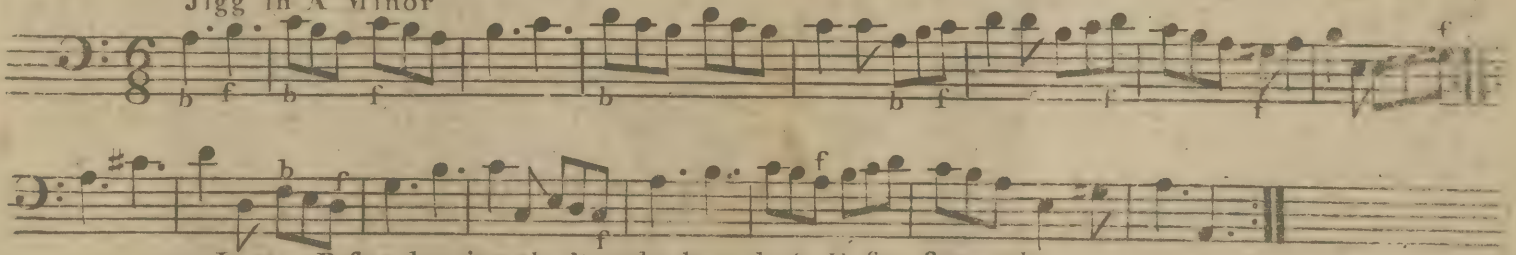
Key of A with a Minor or Flat third defcending



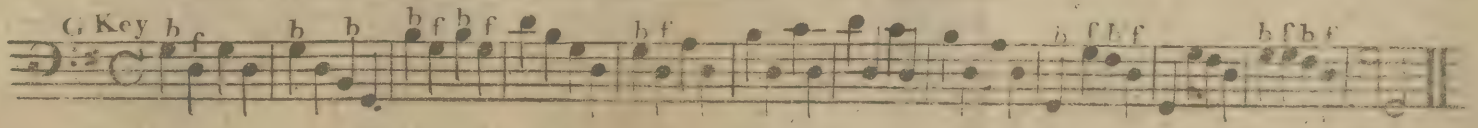
Minuet in A Minor Key



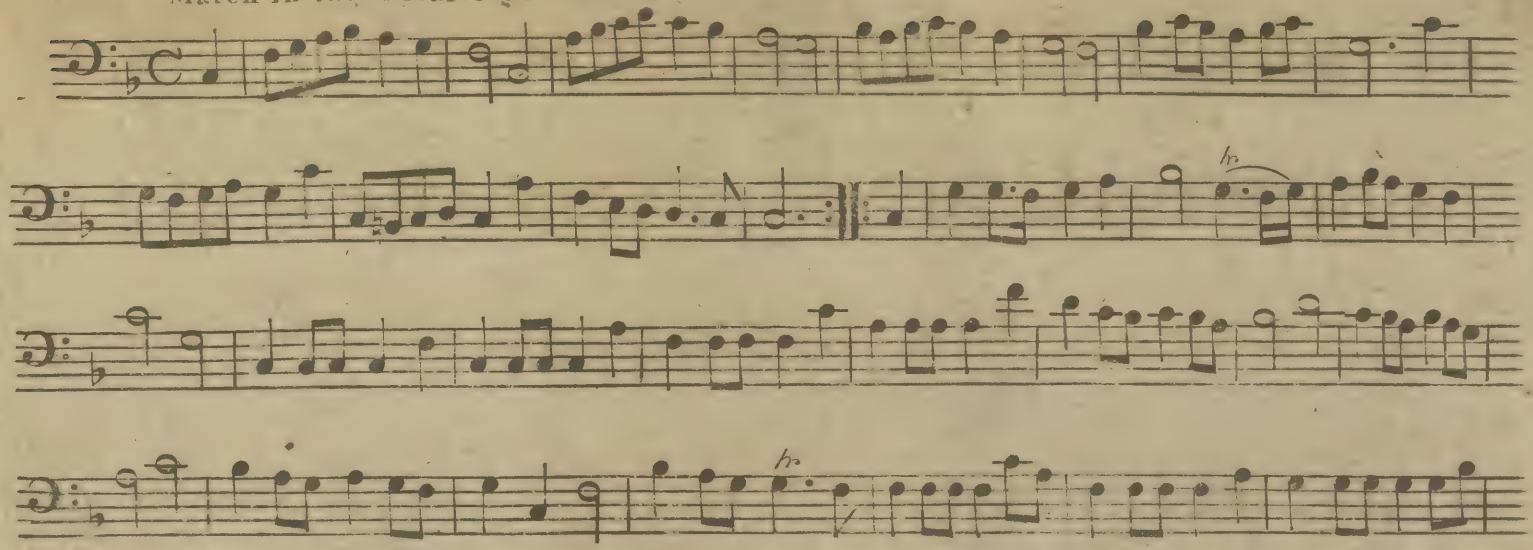
Jigg in A Minor



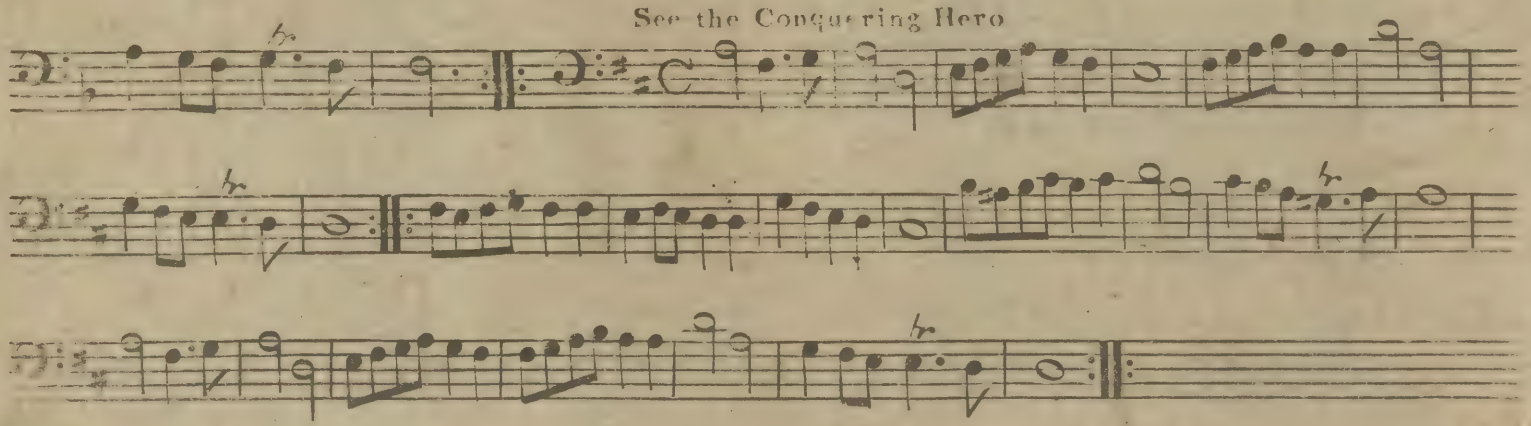
Letter B for drawing the Bow backwards & F for forwards



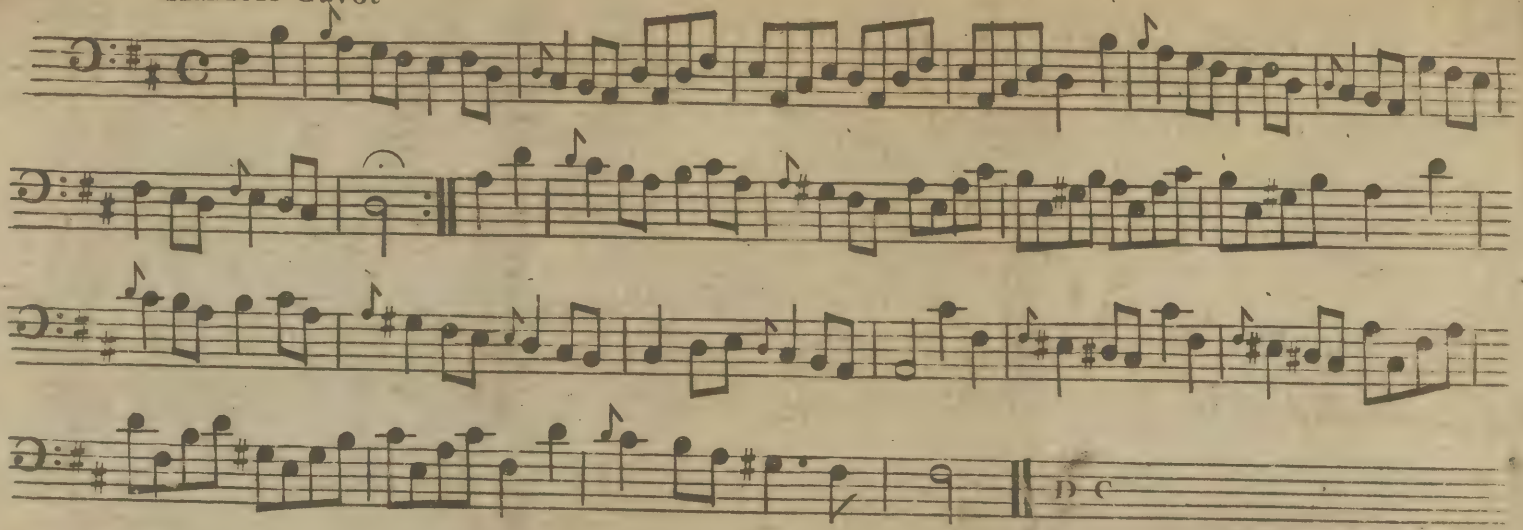
March in the Occafional Oratorio



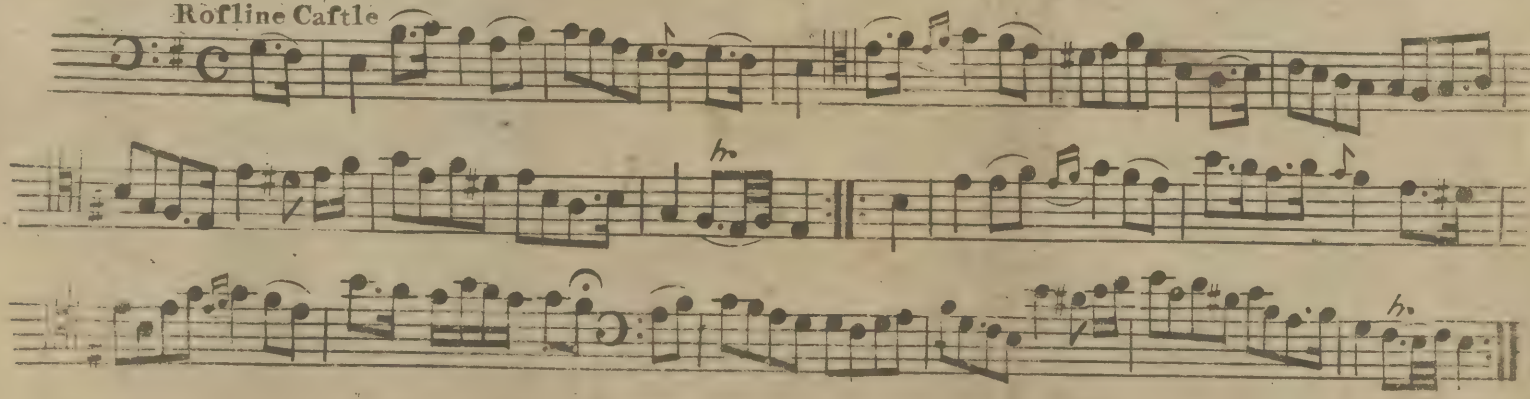
See the Conquering Hero



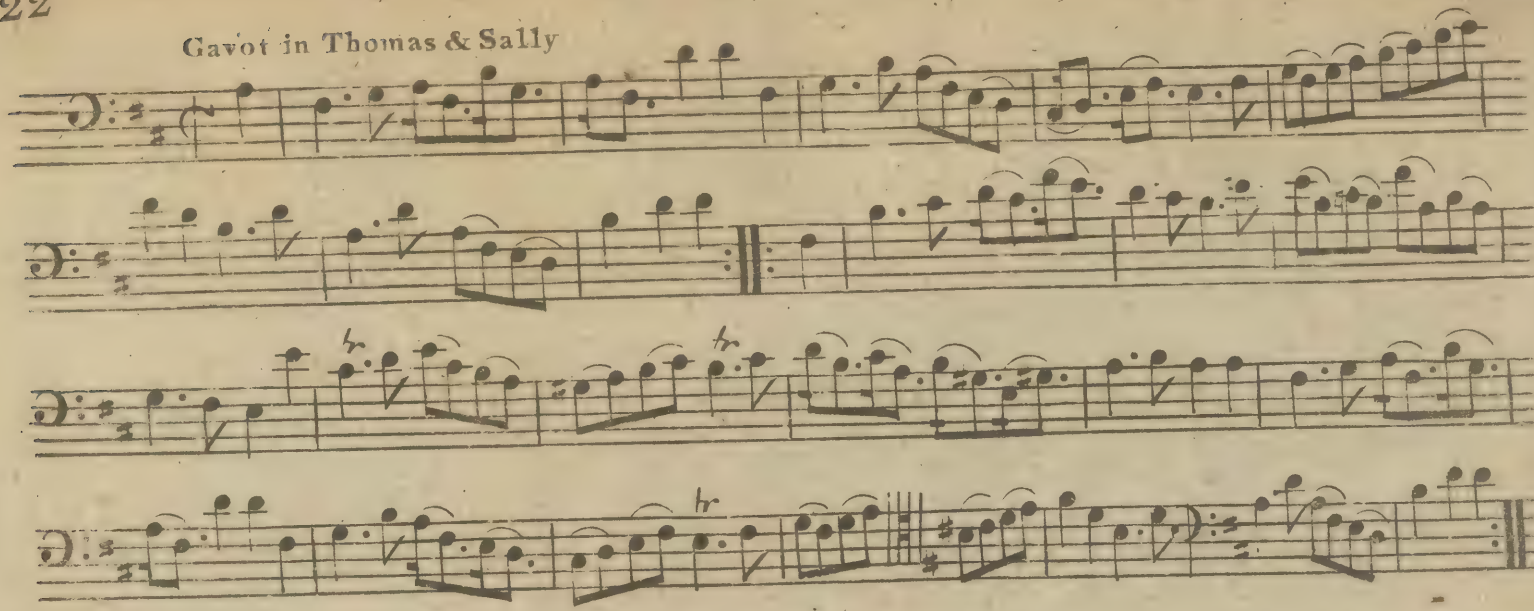
Handels Gavot



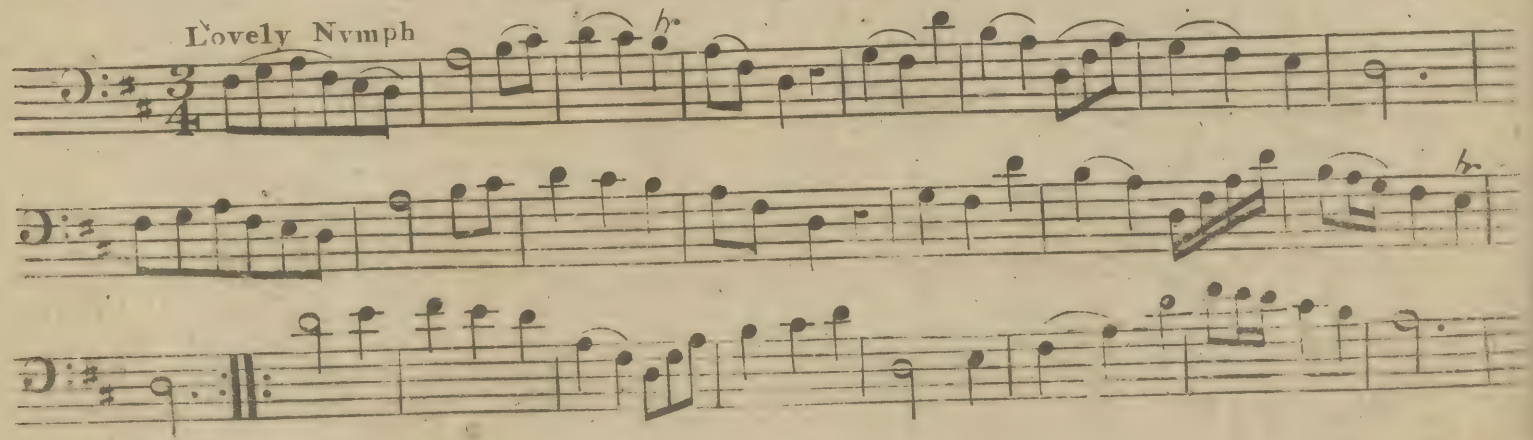
Rofline Caftle

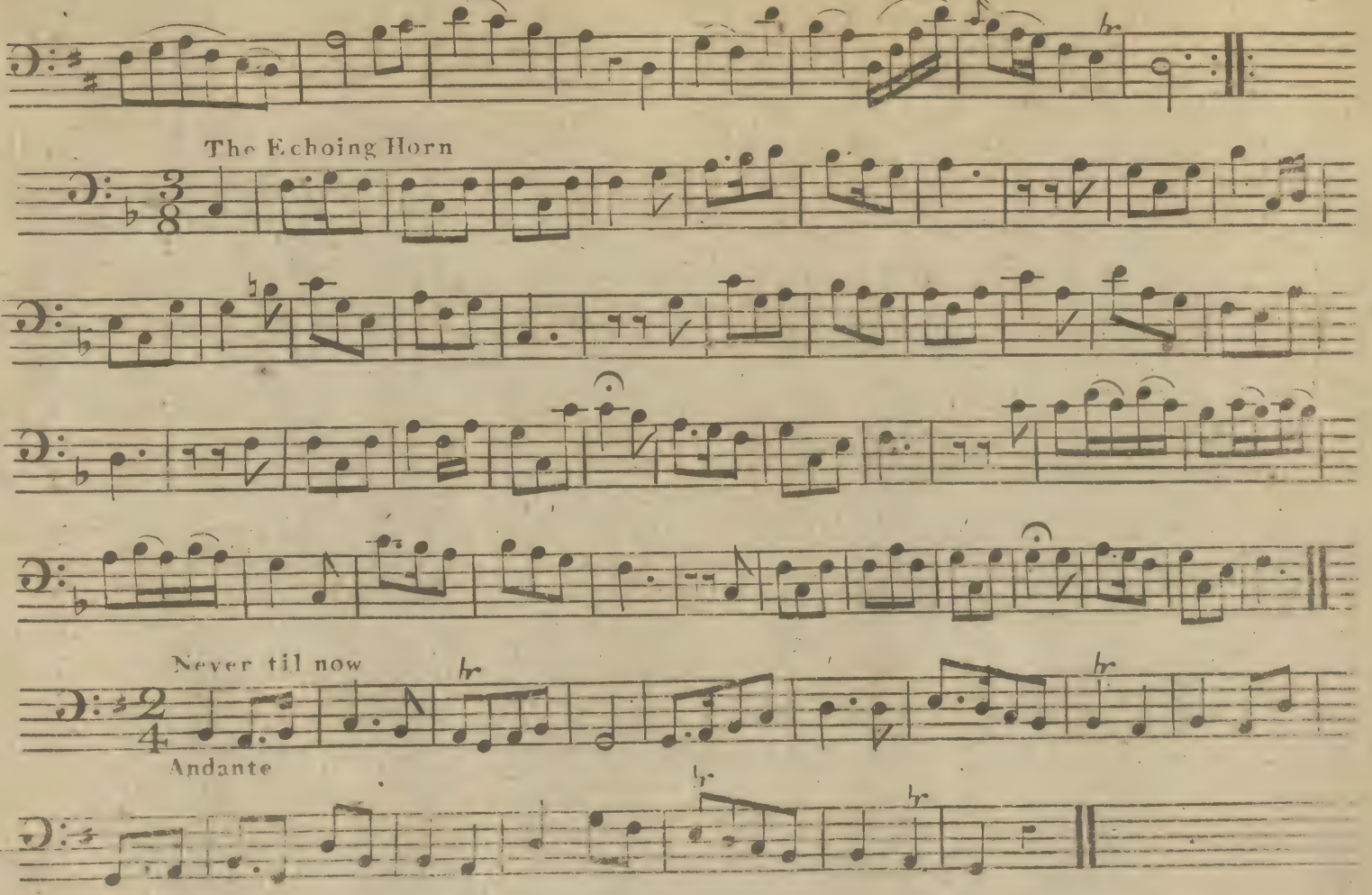


Gavot in Thomas & Sally

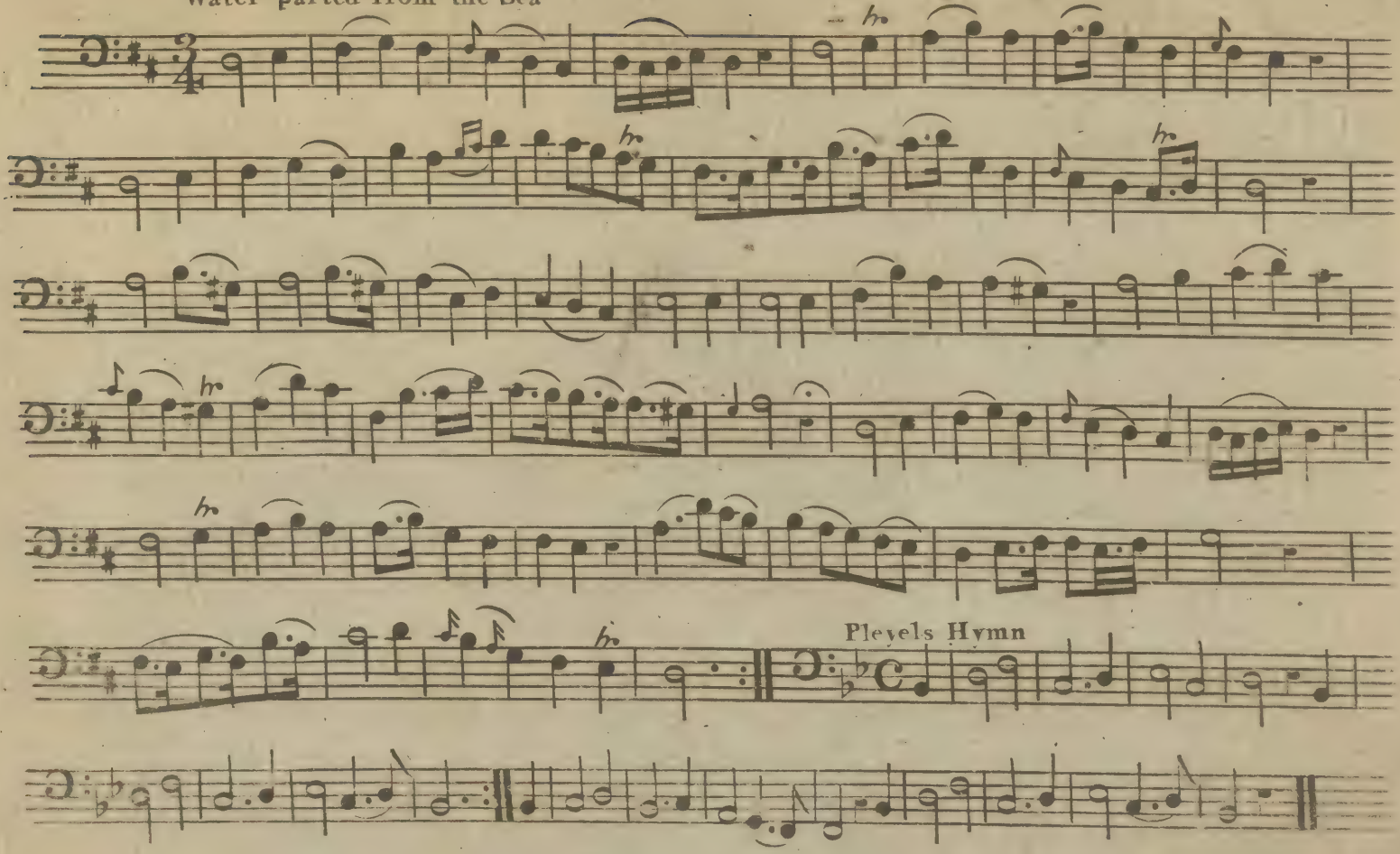


Lovely Nymph

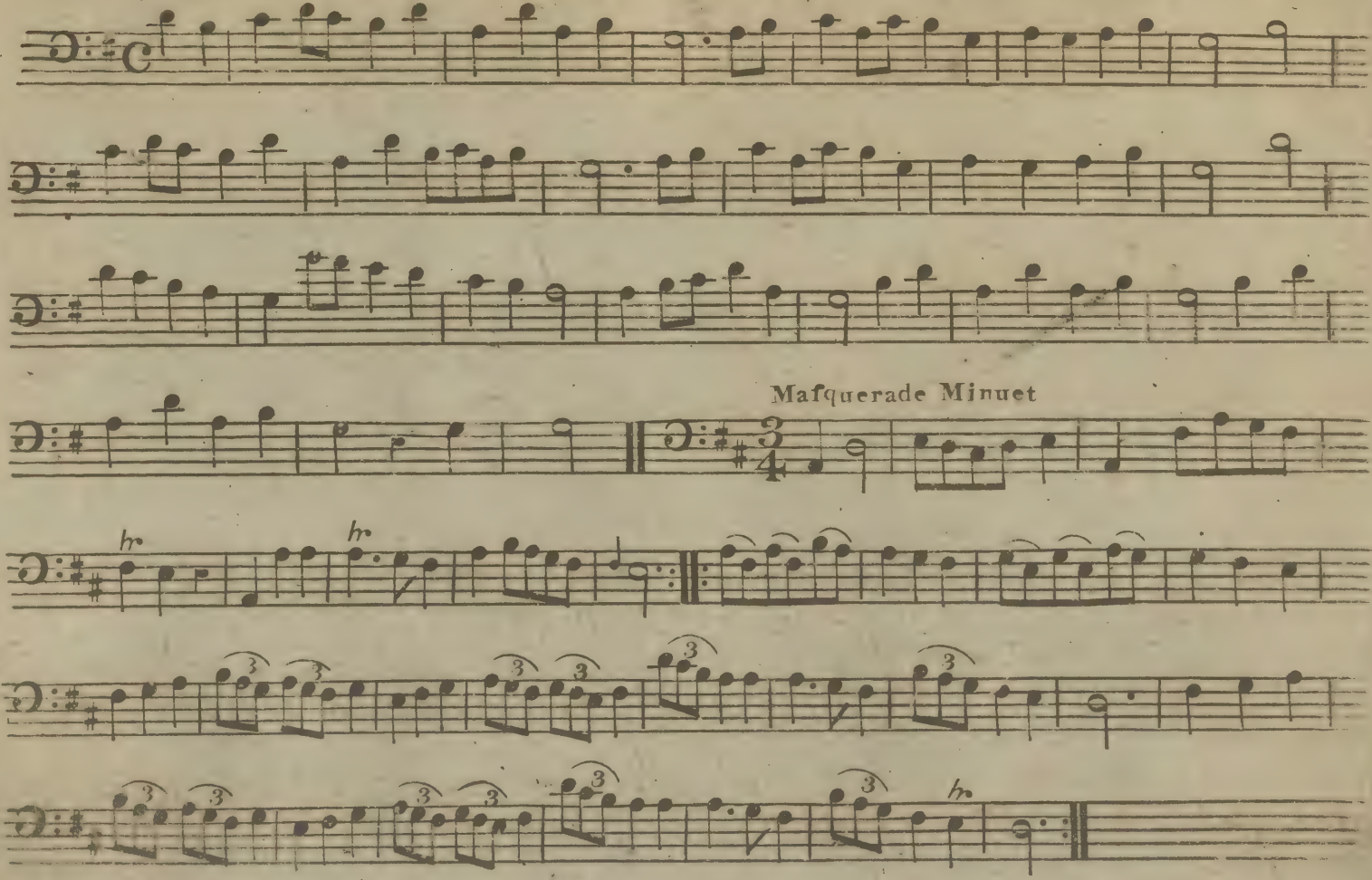


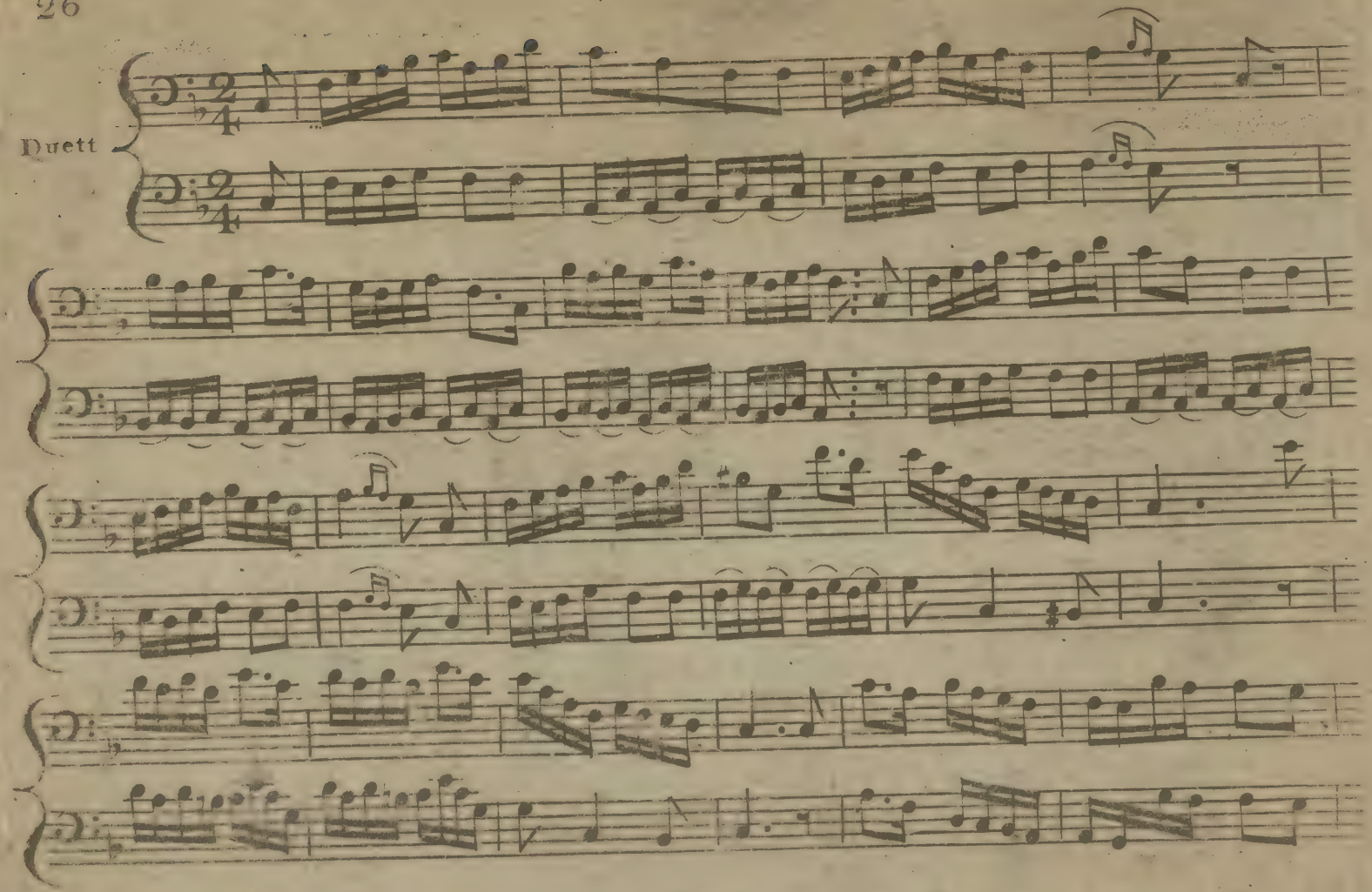

The Echoing Horn
Never til now
Andante

Water parted from the Sea



Air Rufse

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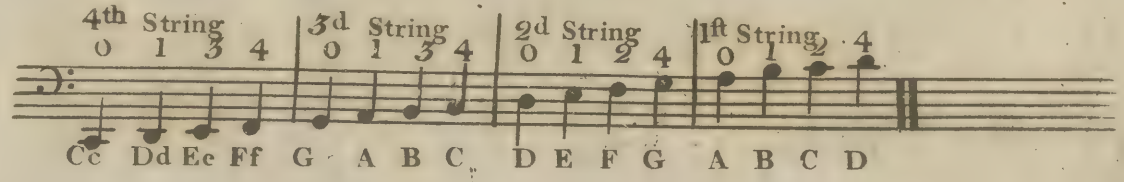
The Gamut



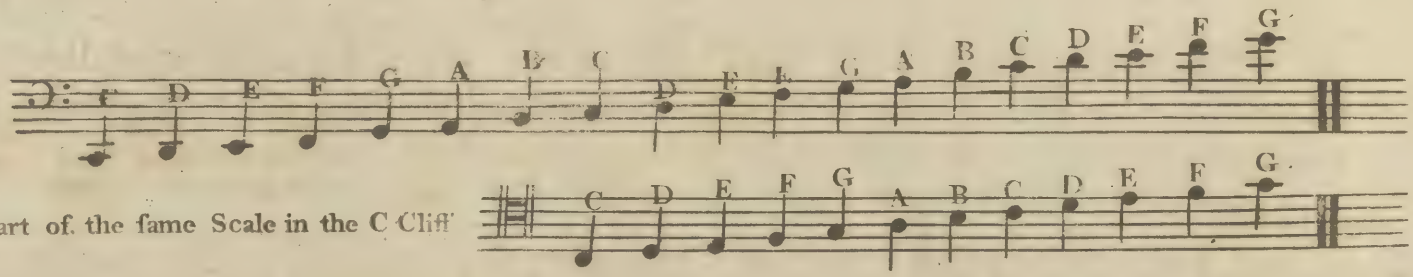
T

If your Inſtrument is perfectly in Tune (for it is to be ſuppoſed the Learner is not able to tune it himſelf)you may try to play off the Natural Notes of the Gamut. In order to this obſerve that there are four Notes belonging to each String. Thoſe on the fourth or great ſtring are Double C, D, E and F. The loweſt note, or double C, is played open, which is done by drawing the Bow acroſs the fourth String about two Inches from the Bridge; double D is ſtopped with the firſt finger about three Inches from the Nut; double E is ſtopped with the Second Finger almoſt the ſame diſtance from the firſt, and Double F with the third finger about an Inch and a quarter from the Second. The reaſon why the diſtance of the laſt is leſs, is becauſe it is but a Semitone or half Note. The Notes on the third String are G, A, B and C; G is played open, A is ſtopped with the firſt Finger, B with the ſecond, and C with the third Finger, at the ſame diſtance as on the 4th String. Thoſe on the Second ſtring are D, E, F, and G; D is played open E, is ſtopped with the firſt Finger about three Inches from the Nut, F with the Second Finger about an Inch and half from the firſt, being but a Semitone above E; G is ſtopped with the little Finger about two Inches and a quarter from the ſecond. Thoſe on the firſt String are A, B, C, and D. A is played open B, with the firſt Finger; C with the ſecond, and D with the little Finger, at the ſame diſtances as on the ſecond String.

By theſe directions the Learner may ſoon ſtop the Notes in tune, obſerving that between E and F, likewiſe between B and C, are only Semitones, or half Notes, as they fall in the natural Gamut; but we ſhall preſently introduce a perfect Scale with the artificial as well as natural Semitones. But before we proceed it will be proper to give a farther explanation of the Notes and other Muſical Characters.

Muſic is written on ſtaves which conſiſt of five parallel lines, thus At the beginning of each Stave is placed a Cliff, and for the Violoncello two are uſed, viz. the Baſs or F Cliff or and the Tenor or C Cliff or —the latter only occaſionally when the part runs high, to prevent ledger lines, which are ſhort additional lines drawn above or below the Stave, thus;

. The above lines with the ſpaces between are called, for the ſake of diſtinction, by the names of the firſt ſeven Letters of the Alphabet, repeated as often as the compaſs requires; but theſe names vary according to the Cliffs, as in the following Example.



Part of the ſame Scale in the C Cliff

The ſmaller degrees of ſound, as ſemitones, are expreſsed by the following Characters: (1.) A Sharp (♯) raiſes any note a ſemitone; as a Sharp on G (which is then called G Sharp) makes it a half-note between G and A. (2.) A Flat (♭) on the contrary lowers any note a ſemitone; ſo that A Flat is very nearly the ſame as G Sharp. Either of theſe Characters affects all the notes following on the ſame line or ſpace within the compaſs of a Bar; and if placed at the Cliff changes all the ſame notes throughout the ſtave, unleſs they are contradicted by (3.) A Natural (♮) which reſtores any Note to its original and natural ſound.

A perpendicular ſtroke drawn acroſs the ſtave is called a Bar; and a double Bar is formed of two of thoſe lines drawn thicker, and ſometimes a ſhorter one is added to denote a final concluſion. Dots added on one or both ſides of a double Bar, indicate a Repeat of one or both Parts of a Tune.

Example.

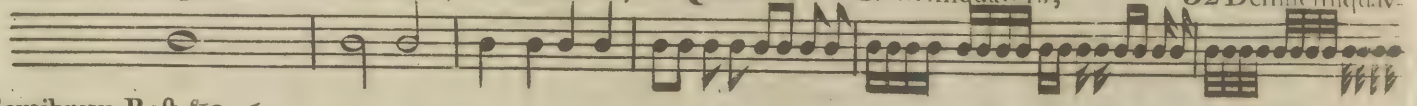
Other Repeats.

:S: :II:

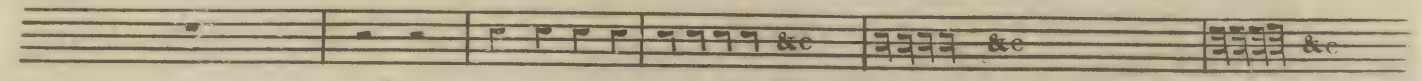
Single Bars are uſed to divide the notes into equal quantities, and all the notes between any two of them are commonly ſaid to be in the ſame Bar. The double Bars are uſed to ſeparate the ſtrains of a Song, movements of a Leſſon, &c. The Dots added imply repeats from the ſides on which they are marked.

The names and proportions of the Notes and their ſeveral Reſts.

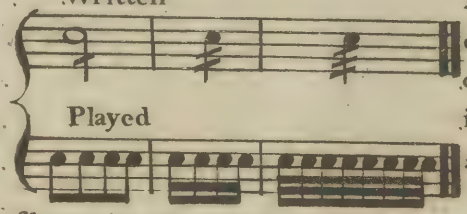
One Semibreve is equal to 2 Minims; 4 Crotchets; 8 Quavers; 16 Semiquavers; 32 Demiſemiquavers



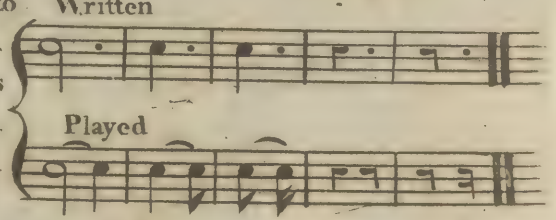
One Semibreve Reſt, &c.



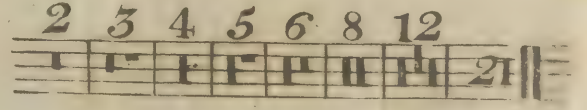
When ſeveral Notes, which admit of tying, occur on the ſame line or ſpace; they are often expreſsed thus:



A Dot added to either a Note or Reſt makes it half as long again, thus:



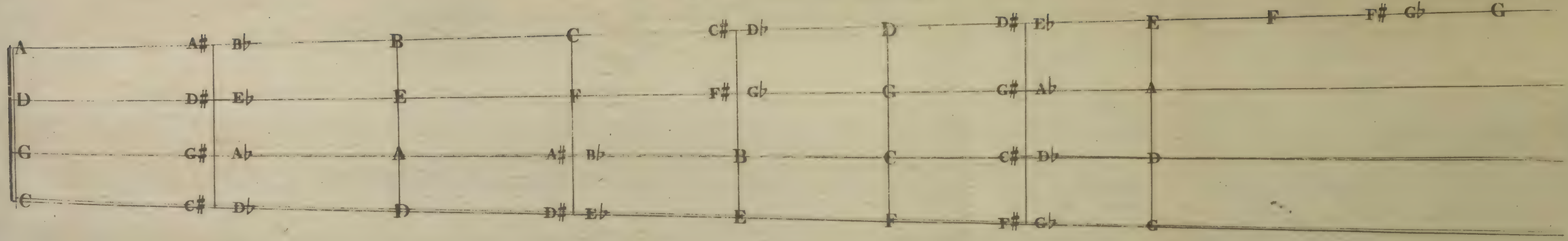
NB The Reſts imply ſilence, in proportion to the length of the Notes to which they anſwer: thus for a Crotchet Reſt, you reſt the time of a Crotchet, and ſo of the others. But when a Part reſts for ſeveral Bars together, they are expreſsed as in the Example annexed, or ſometimes only by large Figures upon the Stave.



Scale for the Fingerboard.

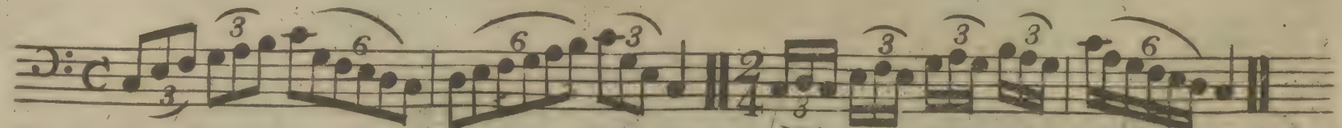
To face Page 4

26 Inches and an half from Nut to Bridge.



NB. 1. When the Semitones are flatted or ſharped, which is but ſeldom, they muſt be ſtopped thus: B♯ very near C, and C♭ very near B: E♯ pretty cloſe to F, and F♭ equally ſo to E. —— 2d Although the above Scale is very neceſsary for beginners, yet when practice has rendered the Ear correct, that muſt chiefly be depended on for Stopping with exactneſs.

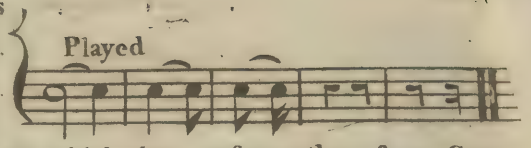
A Figure 3 placed over three Crotchets, Quavers, &c. intimates that they are to be performed in the time of two. A 6, in like manner, over ſix Notes of the ſame kind, ſhews they muſt be played in the time of four.

Example 

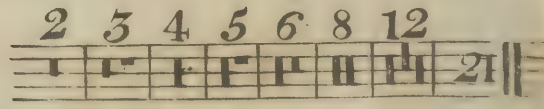
To regulate the Time, Learners commonly uſe a motion of the right Foot or Heel, ſtamping gently with it in the beginning of every Bar. While you do this you muſt count with your mind four in every bar of common, and three in every bar of triple, Time. But a great deal, as to the ſlowneſs or quickneſs of the time,

cur on the ſame line or ſpace; they are often expreſsed thus:

or Reſt makes it half as long again, thus:



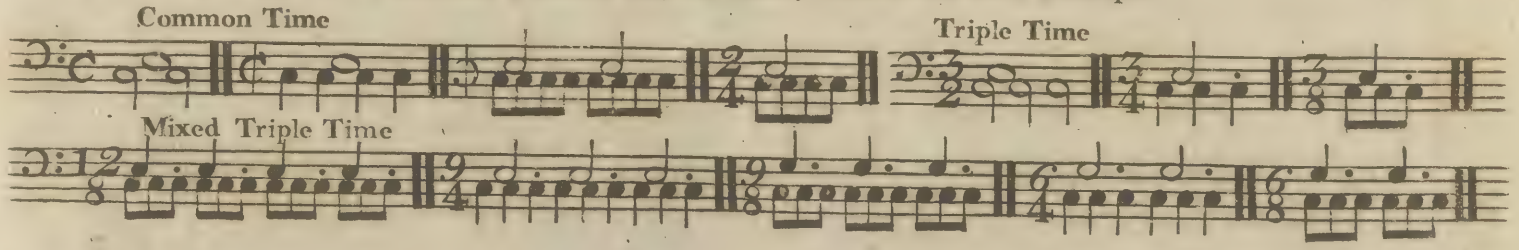
NB The Reſts imply ſilence, in proportion to the length of the Notes to which they anſwer: thus for a Crotchet Reſt, you reſt the time of a Crotchet, and ſo of the others. But when a Part reſts for ſeveral Bars together, they are expreſsed as in the Example annexed, or ſometimes only by large Figures upon the Stave.



On Time.

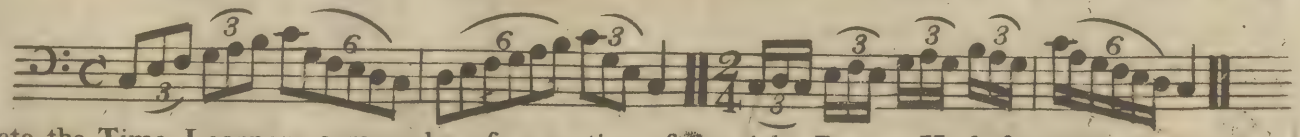
The various kinds of Time uſed in Muſic may be reduced to two, Common and Triple. For the former, the Moods in uſe are C, ¢, 𝄴 & $\frac{2}{4}$. —— In the three firſt Moods every Bar muſt contain a Semibreve, or its value in ſhorter Notes; but in the latter, only half that quantity.

The Triple Time Moods are all expreſsed by Figures; the upper Figure ſhewing how many Notes, and the under one of what kind, form a Bar; as may be clearly ſeen in the next Example.



Obſerve that very frequently a Tune begins with an odd Note, which is deducted from the laſt Bar of the Tune or Strain. Sometimes alſo (as in Gavots) the Tune will begin with half a Bar, which is in like manner anſwered by another half Bar at the end.

A Figure 3 placed over three Crotchets, Quavers, &c. intimates that they are to be performed in the time of two. A 6, in like manner, over ſix Notes of the ſame kind, ſhews they muſt be played in the time of four.

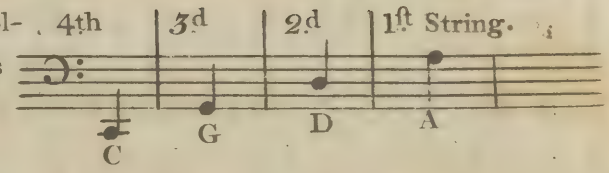
Example 

To regulate the Time, Learners commonly uſe a motion of the right Foot or Heel, ſtamping gently with it in the beginning of every Bar. While you do this you muſt count with your mind four in every bar of common, and three in every bar of triple, Time. But a great deal, as to the flowneſs or quickneſs of the time,

often depends on certain Italian Words prefixed at the beginning of a Tune, as Largo, Allegro, Preſto, &c. For which ſee the Dictionary at the end of this Book.

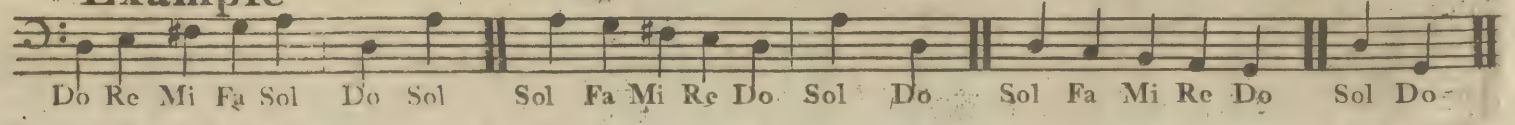
Of Tuning.

The Violoncello (as the Violin) is tuned by Fifths in the following manner: the fourth or biggeſt String open when in tune is double C, the third open is G, the ſecond is D, and the firſt A.



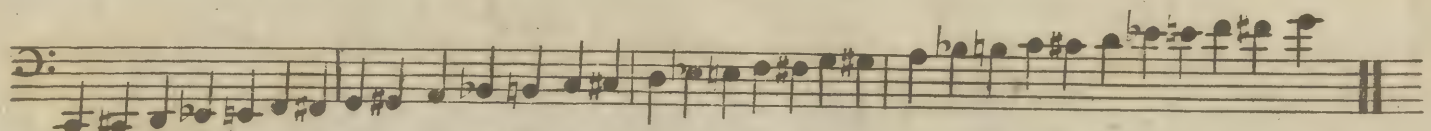
But till you can put your Inſtrument in Tune by theſe directions, you muſt have recourſe to the Repreſentation of the Finger Board upon the Scale (which from Nut to Bridge ſhould be 26 Inches and half). with lines drawn acroſs, and meaſure out the ſeventh or laſt line from the Nut, and, when you have the exact Diſtance, tye a piece of Fiddle String tight on the Neck under the Strings, which will make a Fret, and will be a ſtandard for tuning all the Strings. Then you muſt ſcrew up the firſt String till it is in tune with the upper A in the Baſs of the Harpſichord, or the upper A of the Baſsoon, or an Eighth below an A. tuning Fork; next ſcrew up the ſecond till by putting the Finger juſt below the Fret on the ſecond String it has the ſame ſound as the firſt ſtring open; then if you ſtrike the ſecond String open it will be D; the ſame Method will do for the Third and Fourth Strings. But the beſt way of learning to tune is by the Ear, eſpecially if the Learner has any previous knowledge of Solmiſation.

Example



Now by Singing the Notes defcending the Learner will be enabled to tune the third and fourth Strings by fixing the Sol on D and G; for tho' the Voice may not reach fo low as G, yet he will be able to diftinguifh the found required. Now is to prove whether the Second and firft Strings are in tune to each other, draw your Bow acrofs the two Strings at the fame time, and if they produce a fine full concord, which will be a fifth, all is right.

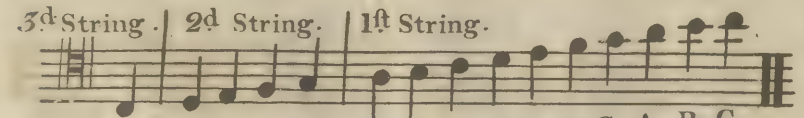
A complete Scale for the Violoncello.

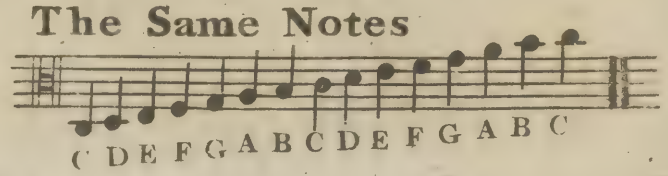


C ♯C D ♭E ♮E F♯F G♯G A ♭B ♮B C♯C D♭E ♮E F♯F G♯G A♭B ♮B C♯C D♭E ♮E F♯F G

NB. ♭A being very nearly the fame as ♯G is here omitted, but is in the Scale.

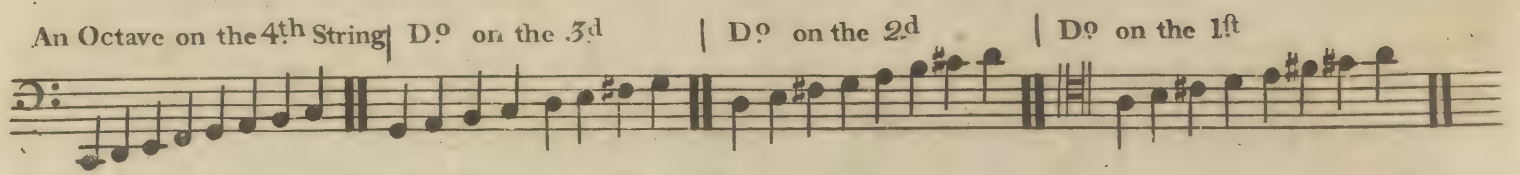
Thefe are all the Notes natural and artificial neceffary for a beginner in the Baſs Cliff. The artificial are thofe called Flats and Sharps, which have been already explained. But when the C Cliff is ufed the Notes are fometimes, by fhifting the hand on the Finger-board, carried confiderable higher.





Of Shifting.

By this method of Shifting, which is only removing the hand farther up the finger-board, an Octave may be formed on each String as follows.



To play the eight Notes of C Key on the fourth String, the Learner muſt play the loweſt four as before directed, then he muſt ſhift his hand ſo as to make the fourth String an uniſon with the Third String open, which fourth String is to be ſtopped now with the firſt Finger, the Second finger is ſtopped almoſt two Inches from the firſt, the Third about an Inch and half from the ſecond, and the little Finger about an Inch from the third. As forming the Octaves on all the other Strings are done the ſame way, they need no further Explanation.

Though the Learner may have a good Ear it will be ſome time before he can ſtop the Notes perfectly in tune, and therefore ſome have at firſt the Frets (or croſs-lines on the Scale facing page 4) marked on their Finger-board, till ſuch Time as practice and an improved ear enable them to do without this Help.

On Bowing.

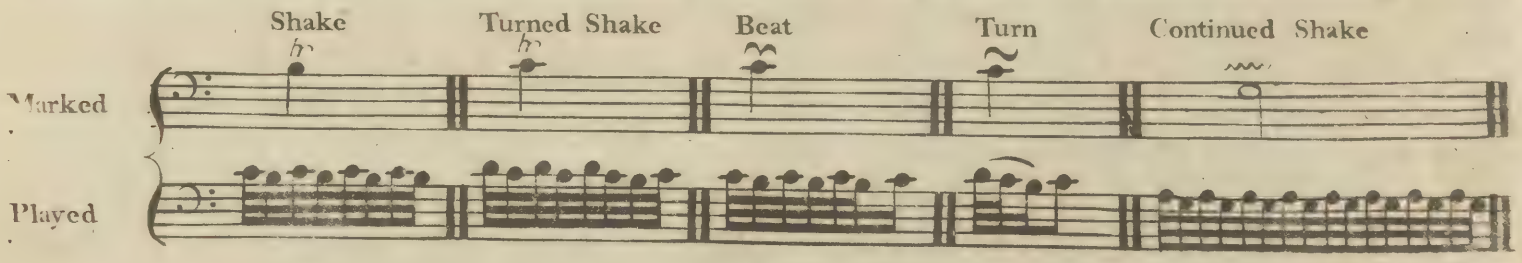
As the right uſe of the Bow is of the greateſt Conſequence, we will endeavour to put the Learner in the method practiſed by the beſt Performers. The Bow may be conſidered as the Tongue of the Inſtrument, as all the Expreſsion is from the Bow; the Bow in playing is always in Action, but the Fingers are often of no uſe: there are various ways of uſing the Bow, but the principal are the following. 1. Bowing, which is drawing the Bow backward and forward for every Note. 2. Sluring, which is by drawing the Bow but once for two or any number of notes. 3. Feathering the Bow, which is done like the Slur, only it muſt be lifted off the String between every note. The Fourth Method of Expreſsion is called playing Pizzicato, in which the Tone is produced by the Fingers (as on a Guitar) without any uſe of the Bow at all.

The Bow muſt be held near the Nut, with the Thumb and fore Finger, and ſupported with the other Fingers near the end, at a ſmall diſtance from each other. The Bow muſt be drawn acroſs the Strings parallel to the Bridge, at the diſtance of an Inch and half, or thereabouts backward and forward, as ſmooth as you can, to bring the Tone out; but without any Fingers on the Strings at firſt that you may not ſtrike two Strings together; for in ſo doing you will feel each String out, and not ſtrike one String for another.

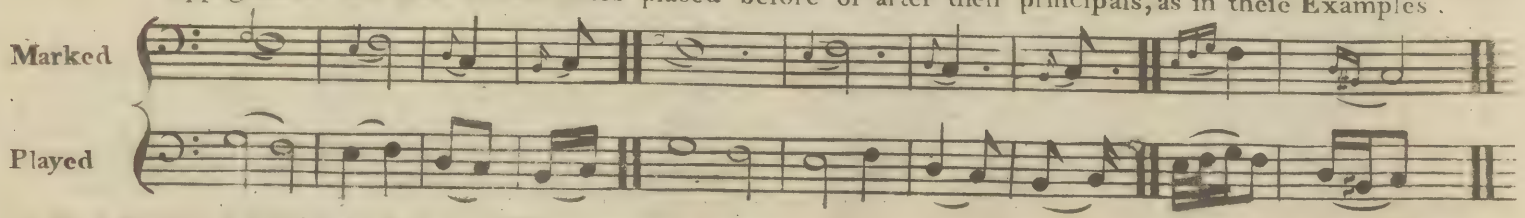
When the Number of Notes in a Bar are even, as 2, 4, 8, &c. the Bow muſt be drawn backward & forward continually, the Arm keeping in motion like the Pendulum of a Clock. The firſt Note in each Bar is to be played with a back Bow, as may be obſerved in the following Examples on Page 14 Notes intended for Sluring are diſtinguiſhed by a ſlur ⁀ ‿ drawn over or under them; and for the Feather-edge they are dotted as well as ſlurred thus ⁀ See Exam. page

Of Graces.

The principal Grace on this Inſtrument is the Shake, which may be ſometimes turned and ſometimes plain, but there is ſeldom any difference in the Marking. ——— The effect is explained in the following Exam.



Appogiaturas are little Grace Notes placed before or after their principals, as in theſe Examples.

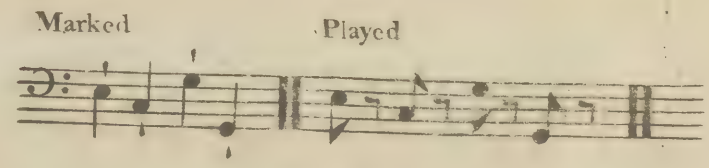


If A Slur or Ligature is drawn ⁀ over or under ⁀ any two notes on the ſame line or ſpace the firſt only is to be ſtruck, but the ſound continued for the time of both. But if the notes ſtand on different lines or ſpaces it implies they muſt be played with the ſame Bow. ——— In vocal muſic it is commonly uſed to ſhew how many notes muſt be ſung to one ſyllable.

A Dot placed within a ſlur thus 𝅗𝅥 implies that the Note or Reſt, over or under which it is placed, is to be continued beyond its proper time, and ſometimes accompanied by a ſhake, or extempore flouriſh, by the pri

cipal performer.

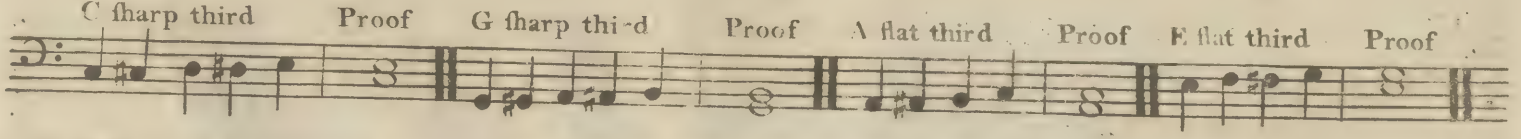
Staccato Marks ! ! ! ! or dots . . . imply that the notes they are placed to muſt be played in a very ſpirited and diſtinct manner, thus



Of Keys.

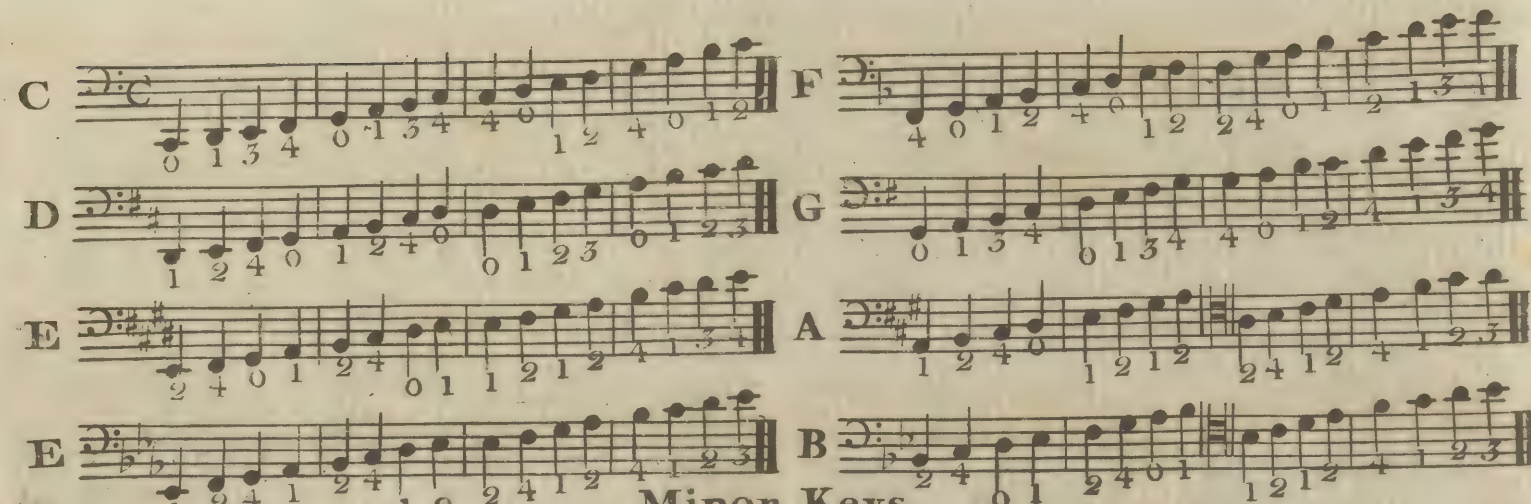
A Key is a regular Octave of Notes, in which the different ſituation of the Semitones makes it either flat or ſharp; which denomination is taken, not from Flats or Sharps being placed at the beginning, but from the Nature of the third of the Key.

The major, or ſharp Third contains five Semitones; a leſſer, Minor, or flat third but four; as in the following Examples.

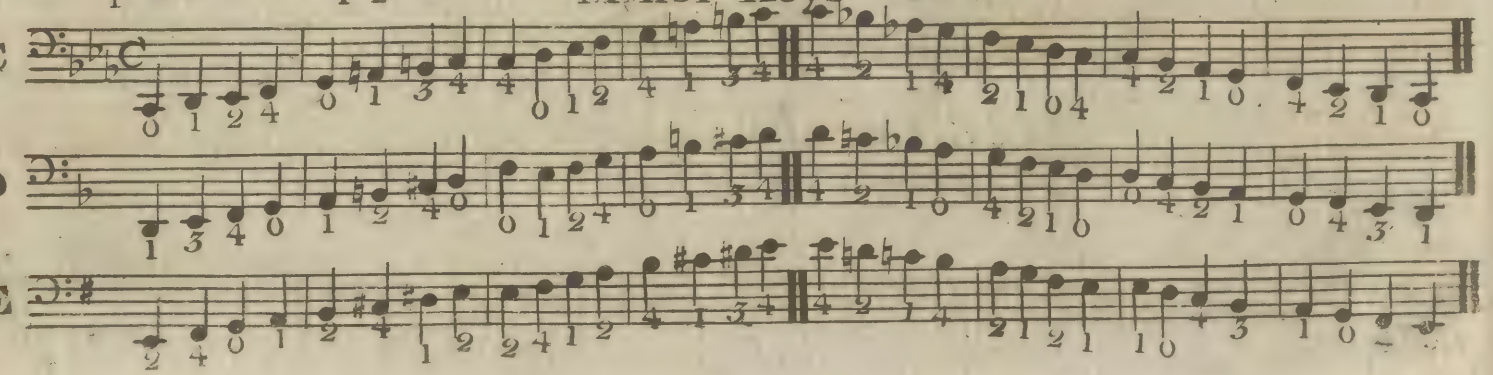


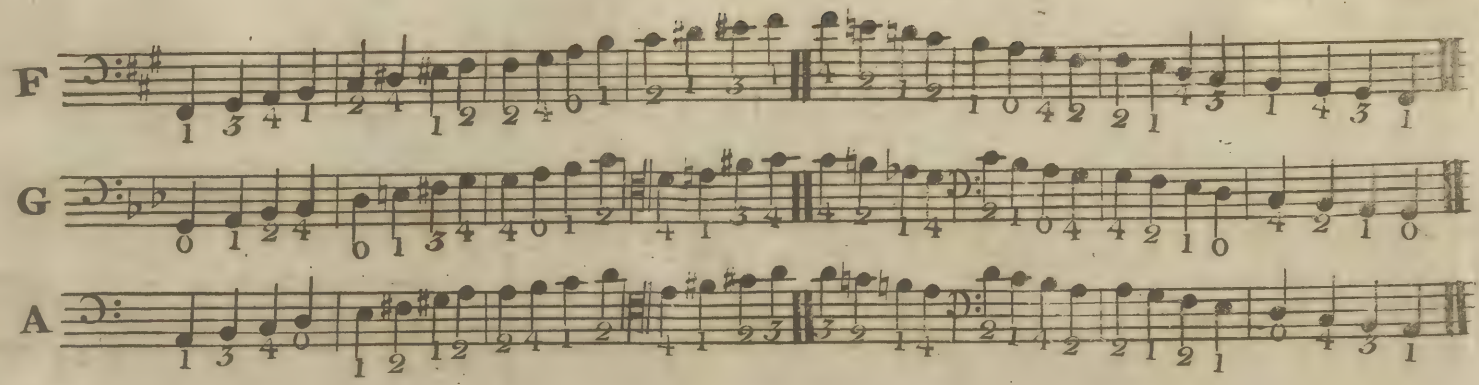
It is to be obſerved, that in aſcending in either in a ſharp or Flat Key, the 6.th and 7.th of the Key muſt be Sharp; but in deſcending in a flat Key they muſt be Natural, or flat, as in the following Examples, where the Figures ſhew the different Methods of Fingering in different Keys.

Major Keys.

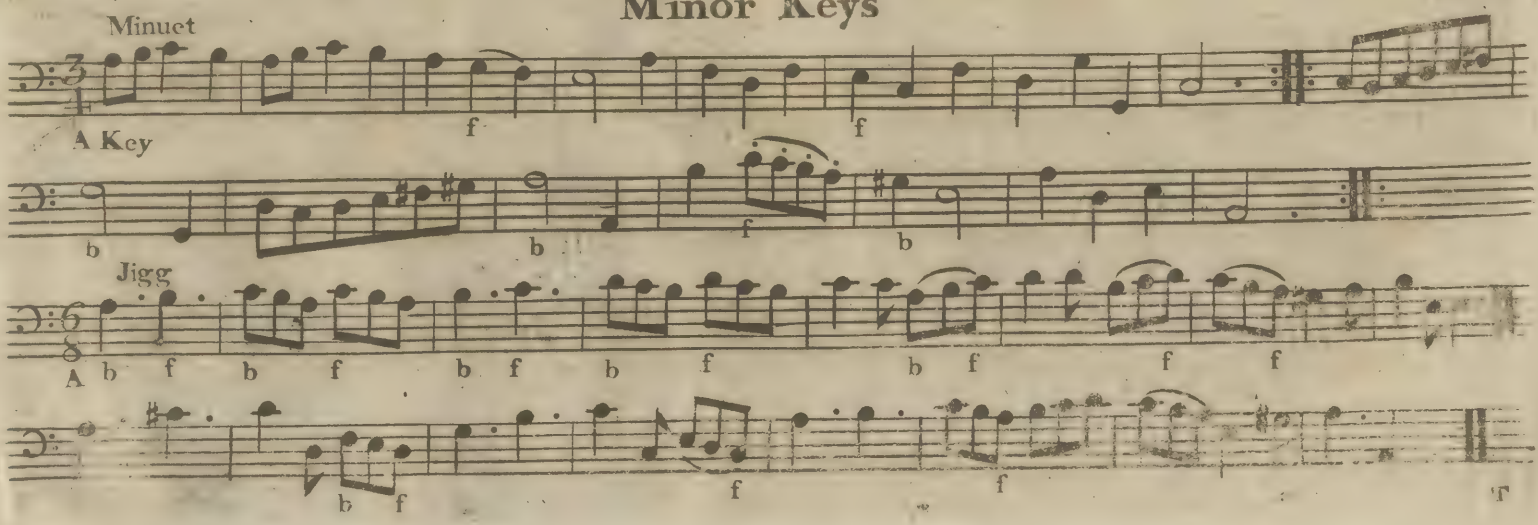


Minor Keys

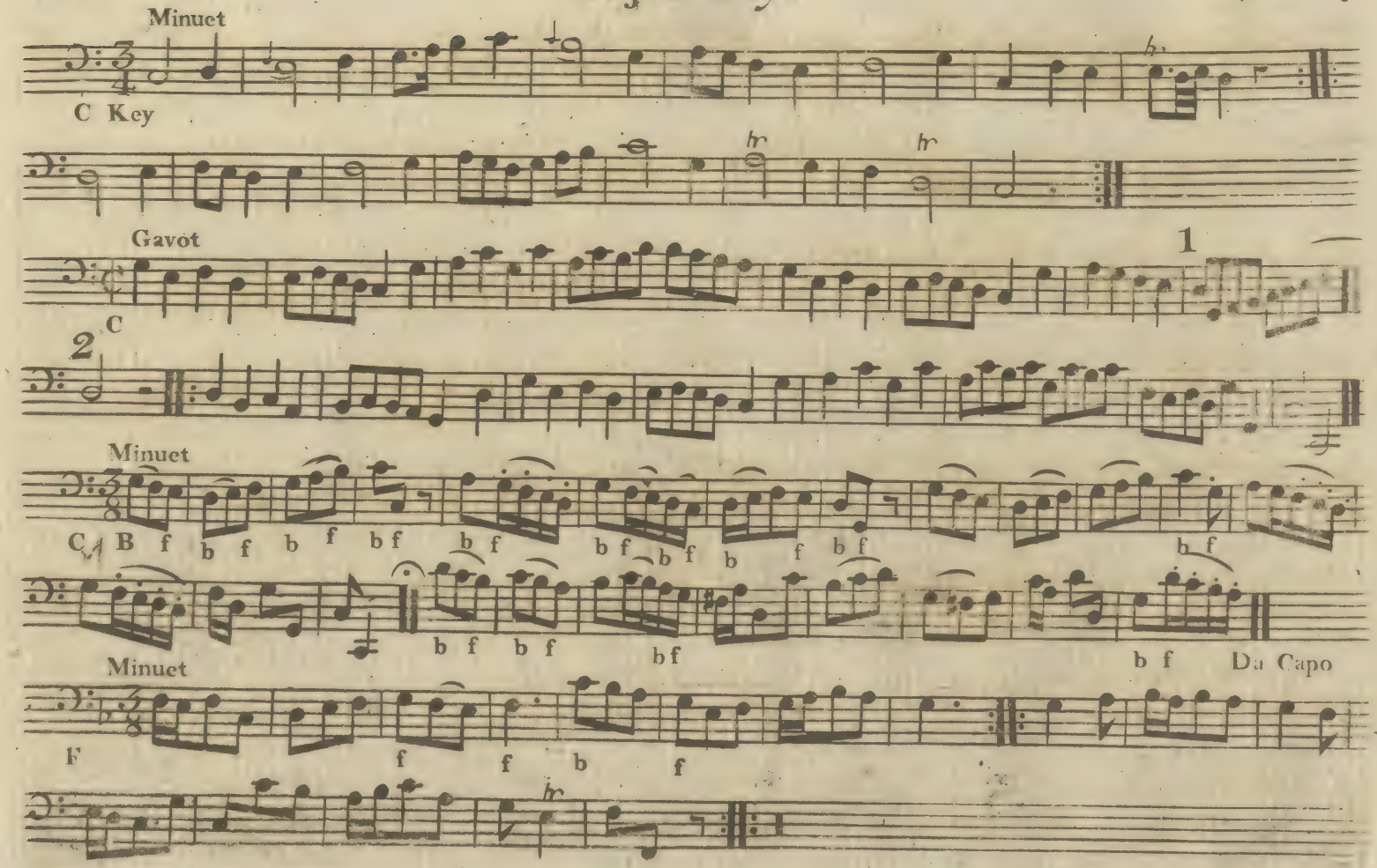


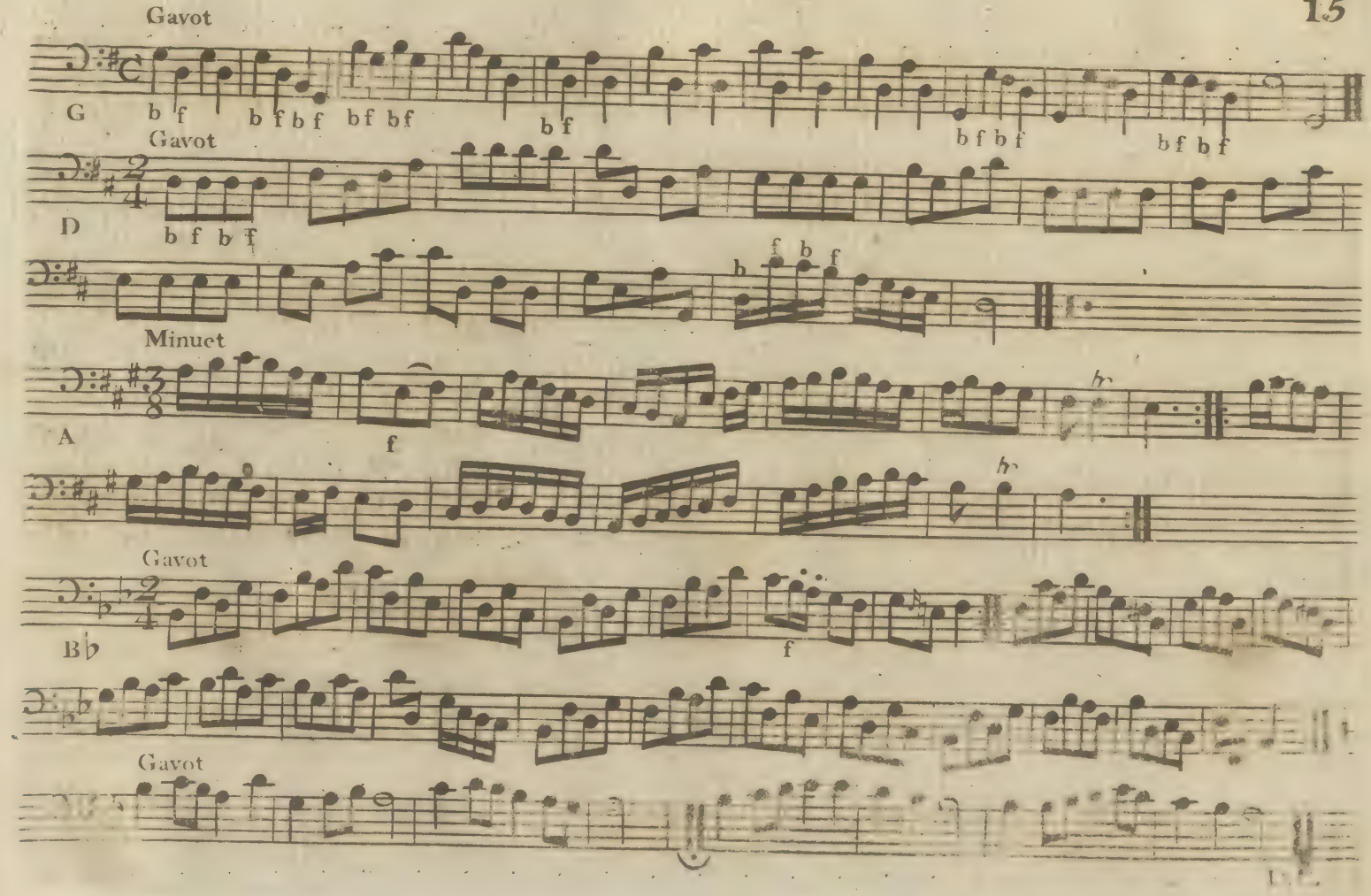


Lefsons for Bowing
Minor Keys

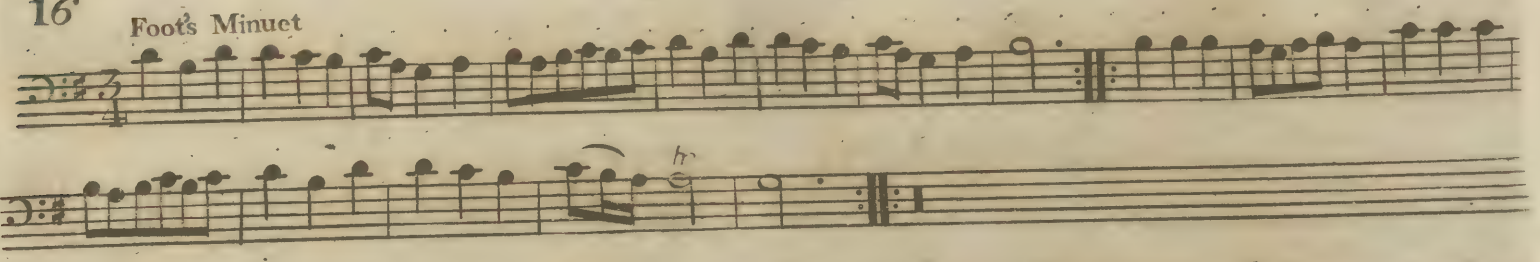


Major Keys

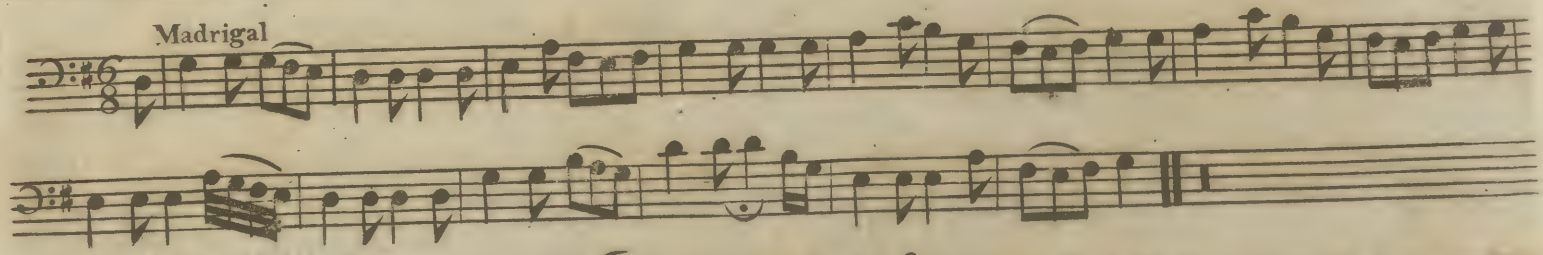

Minuet
C Key
Gavot
C
1
2
Minuet
C B f b f b f b f b f b f b f b f b f
b f b f b f b f Da Capo
Minuet
F f f b f


Gavot
G
Gavot
D
Minuet
A
Gavot
B♭
Gavot

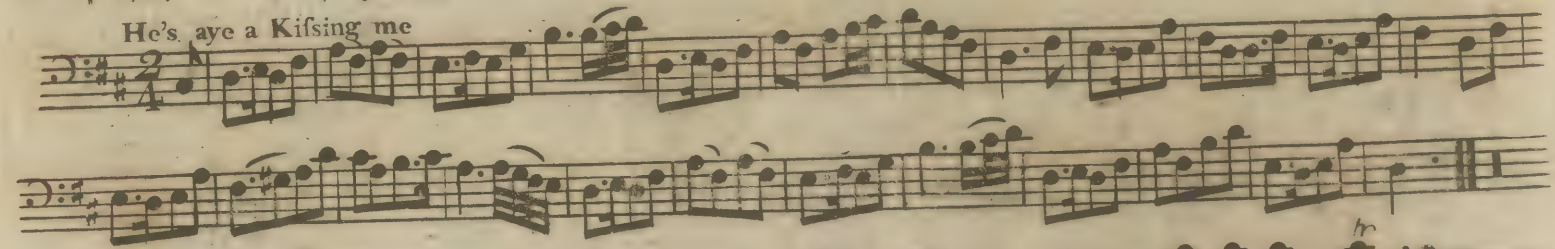
Foot's Minuet



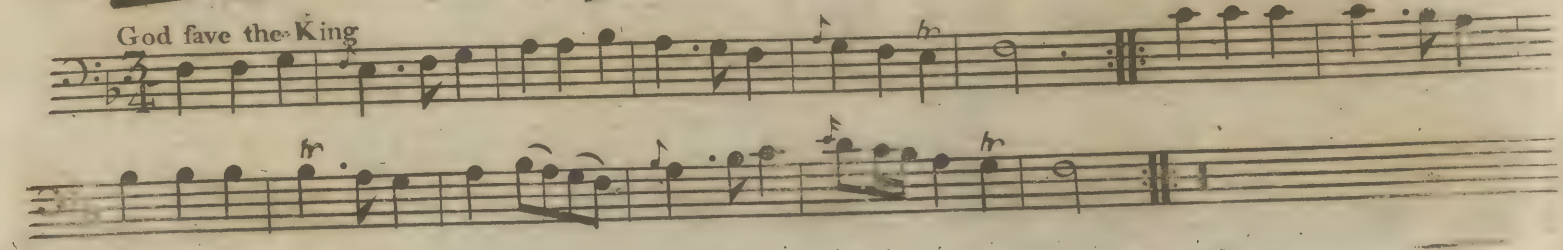
Madrigal



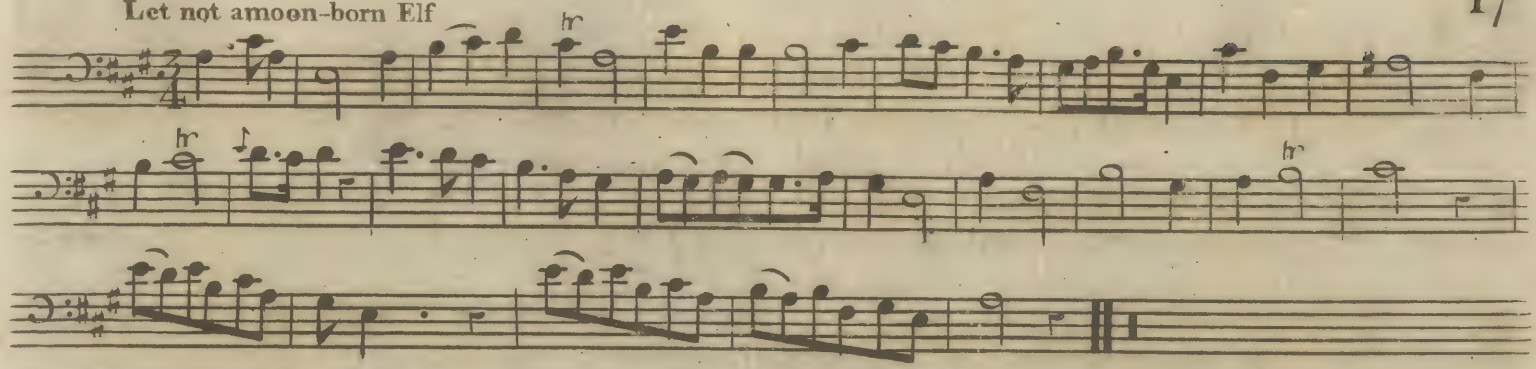
He's aye a Kifsing me



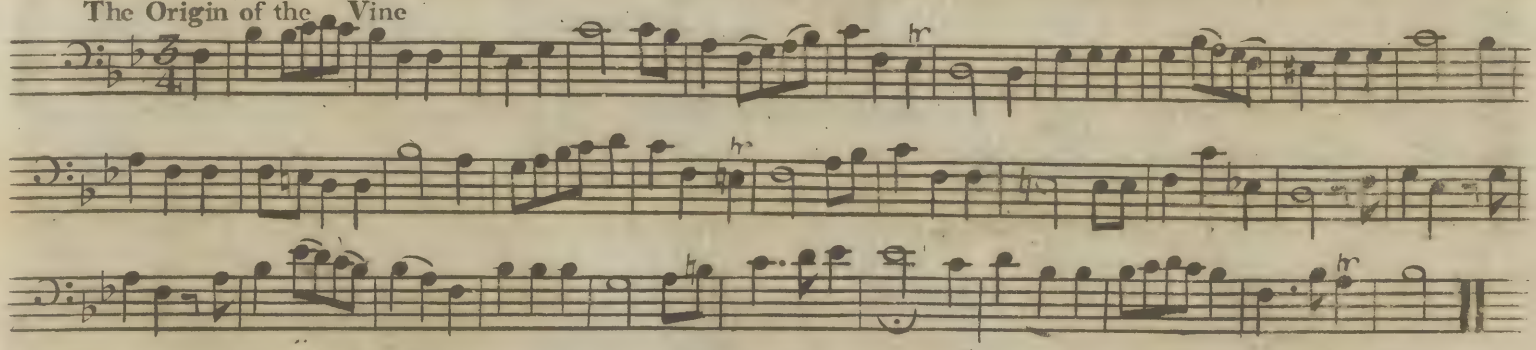
God fave the King



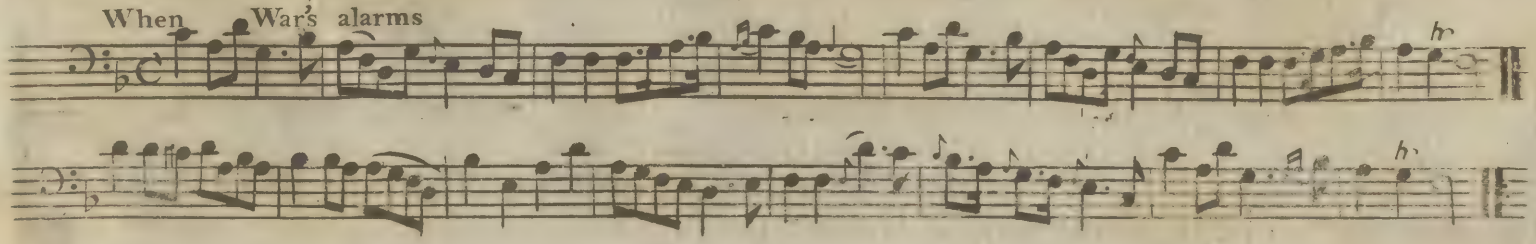
Let not amoon-born Elf



The Origin of the Vine

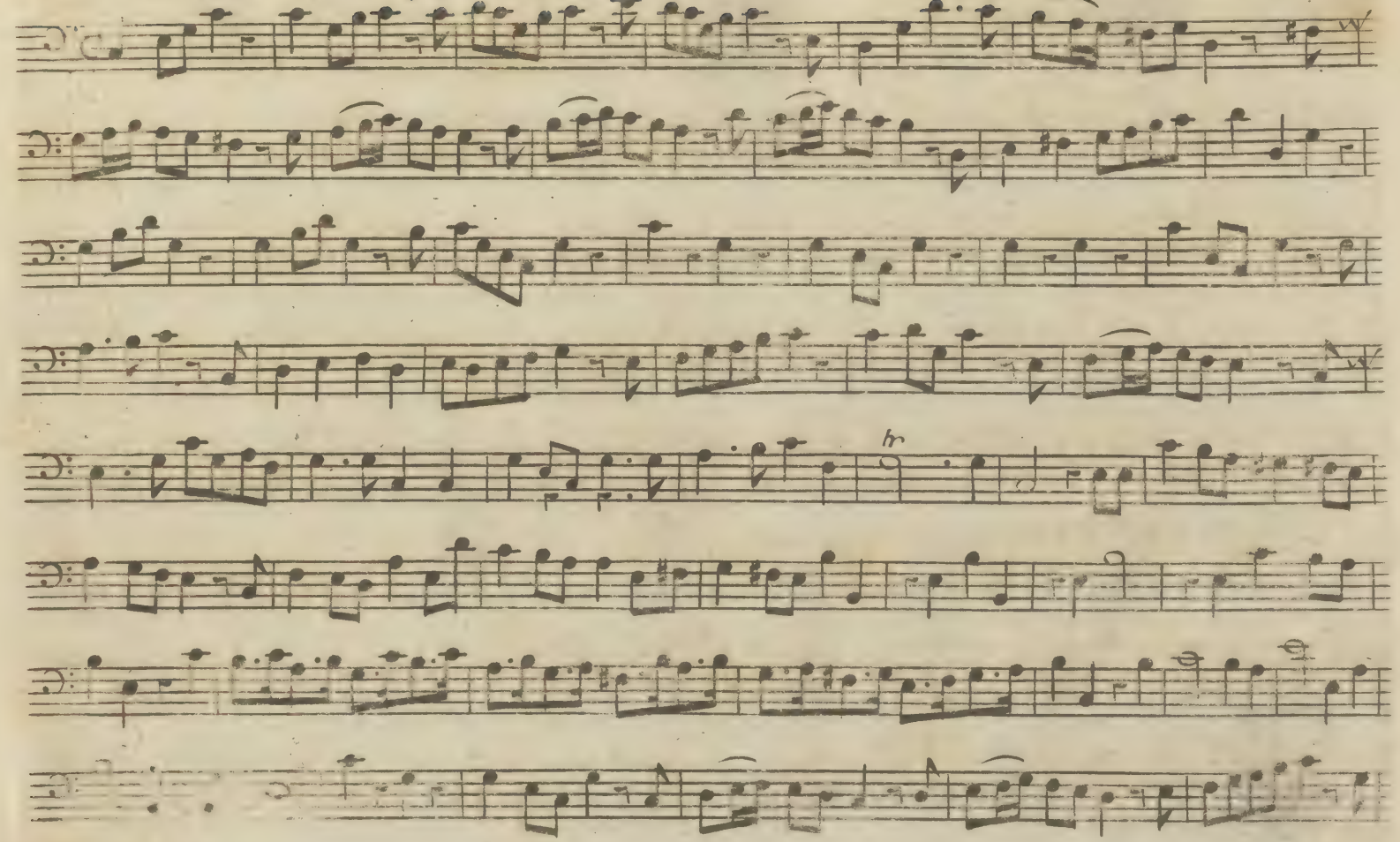


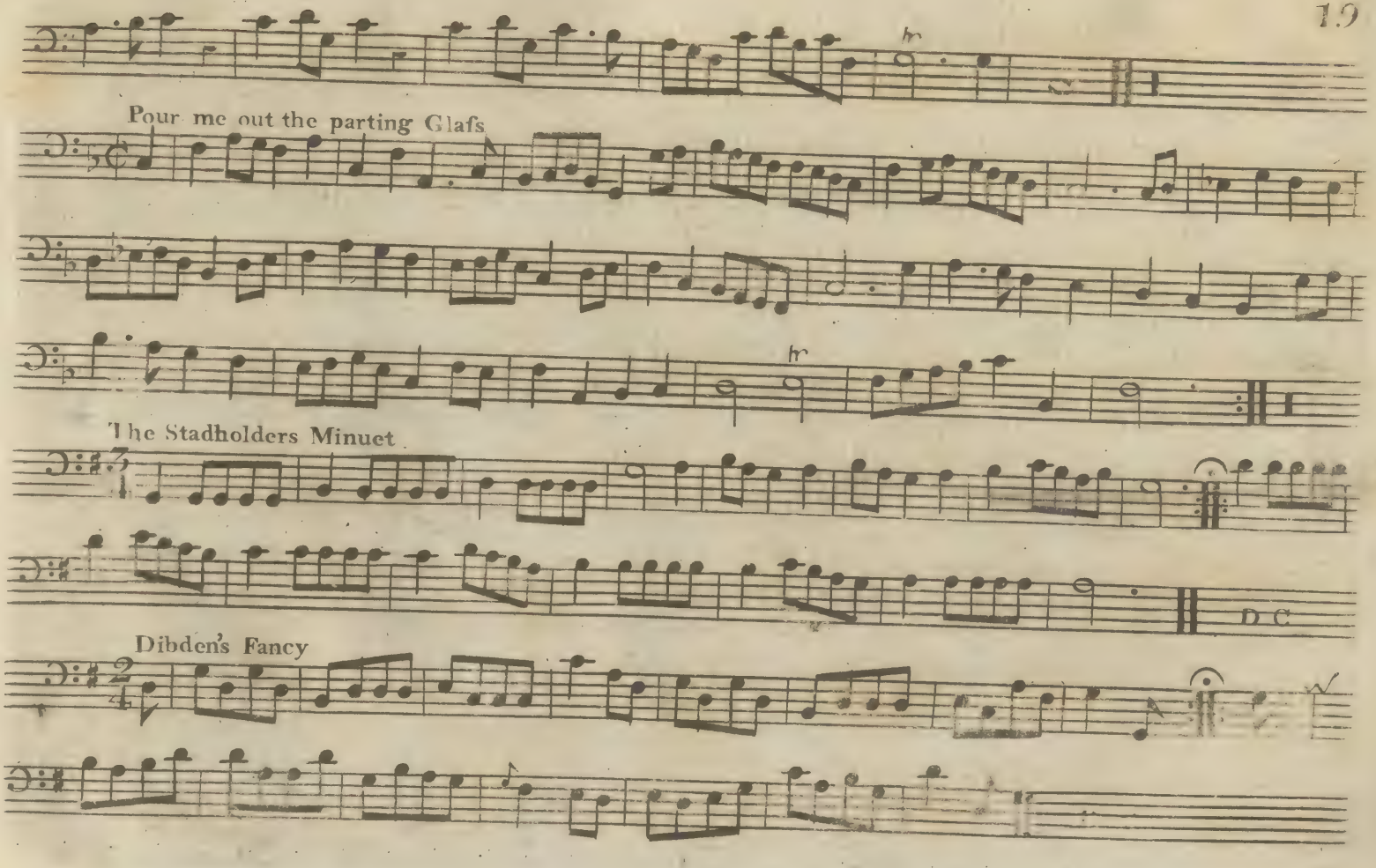
When War's alarms



Arm ye Brave

in Judas Maccabeus .



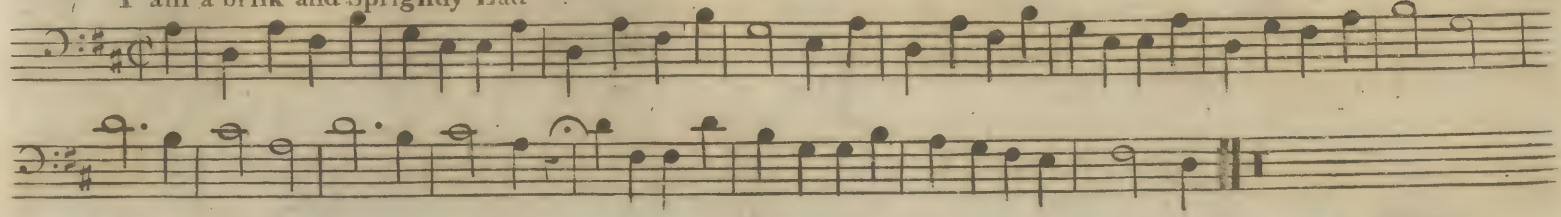

Pour me out the parting Glafs
The Stadholders Minuet
D C
Dibden's Fancy

The Dusky Night

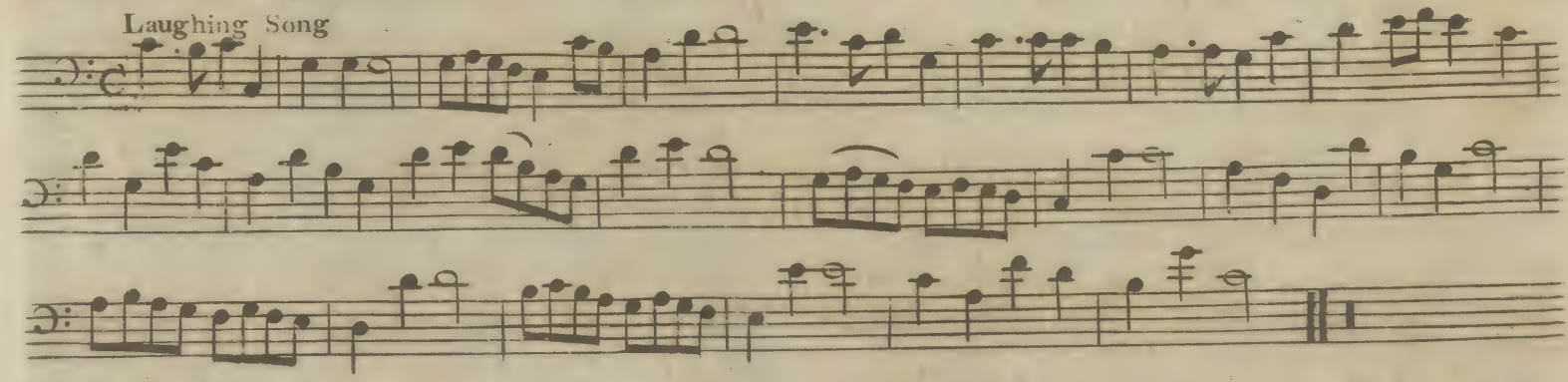
Once the God of the Greeks

When I drain the rosy Bowl

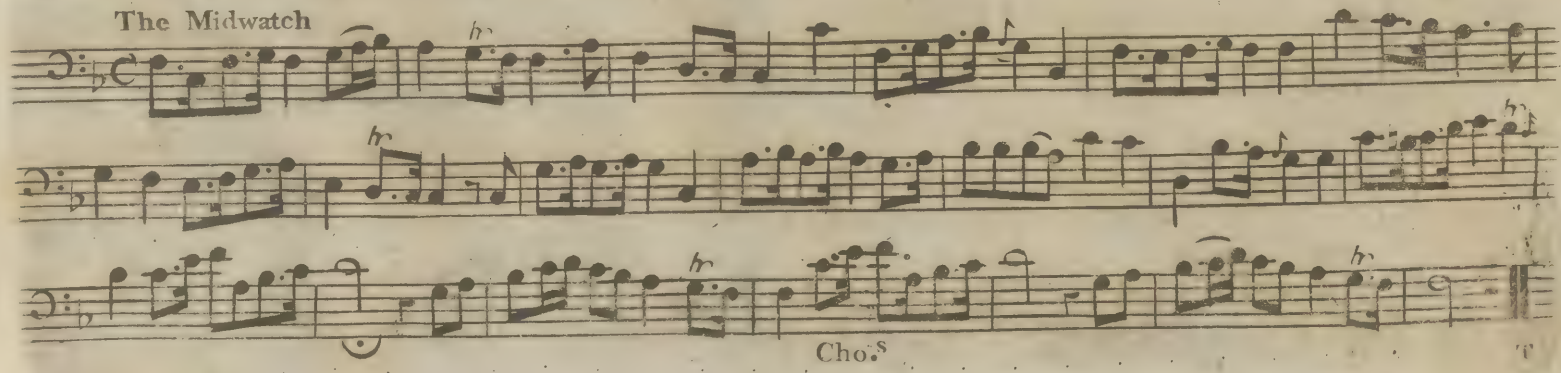
I am a brisk and Sprightly Lad



Laughing Song

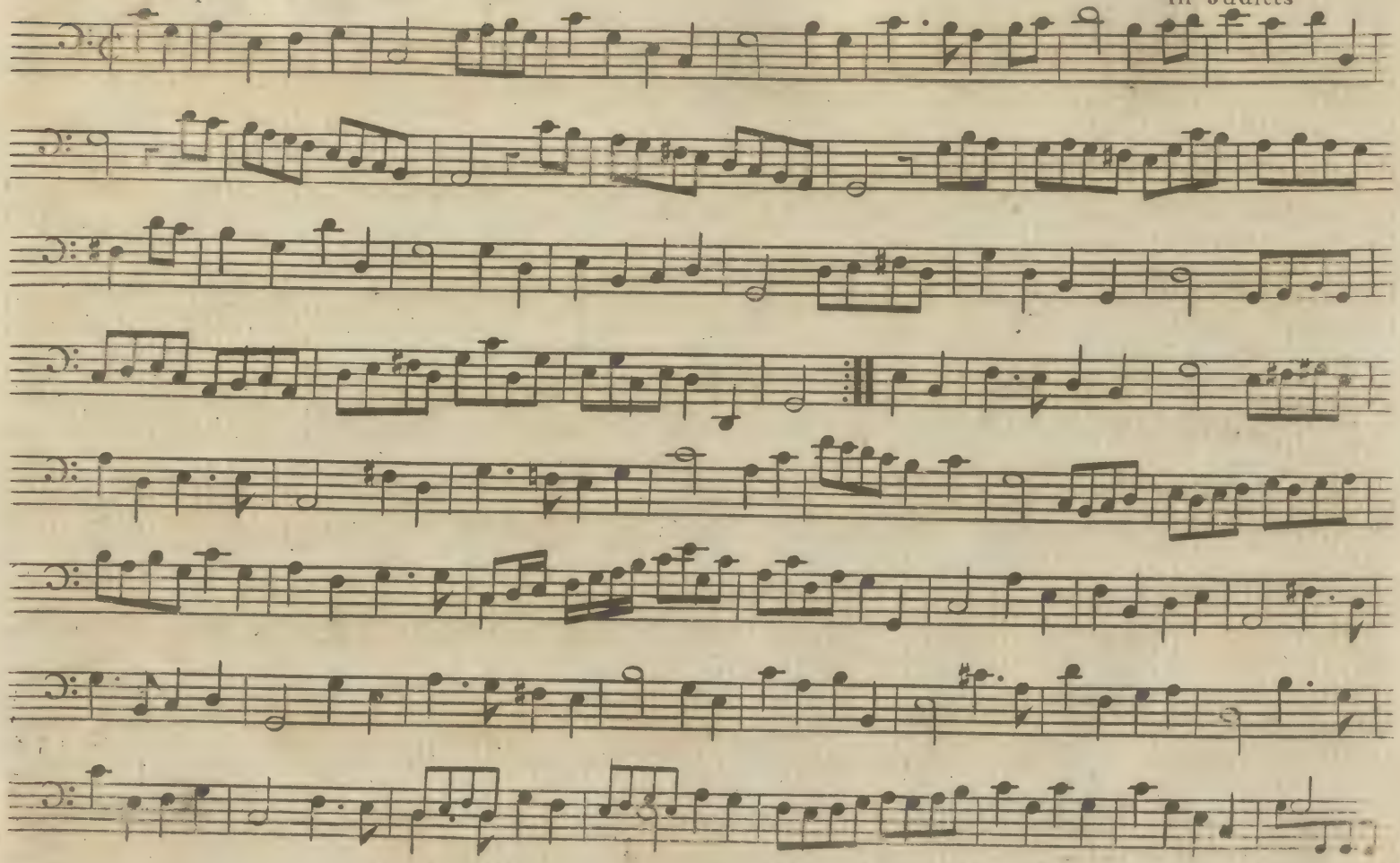


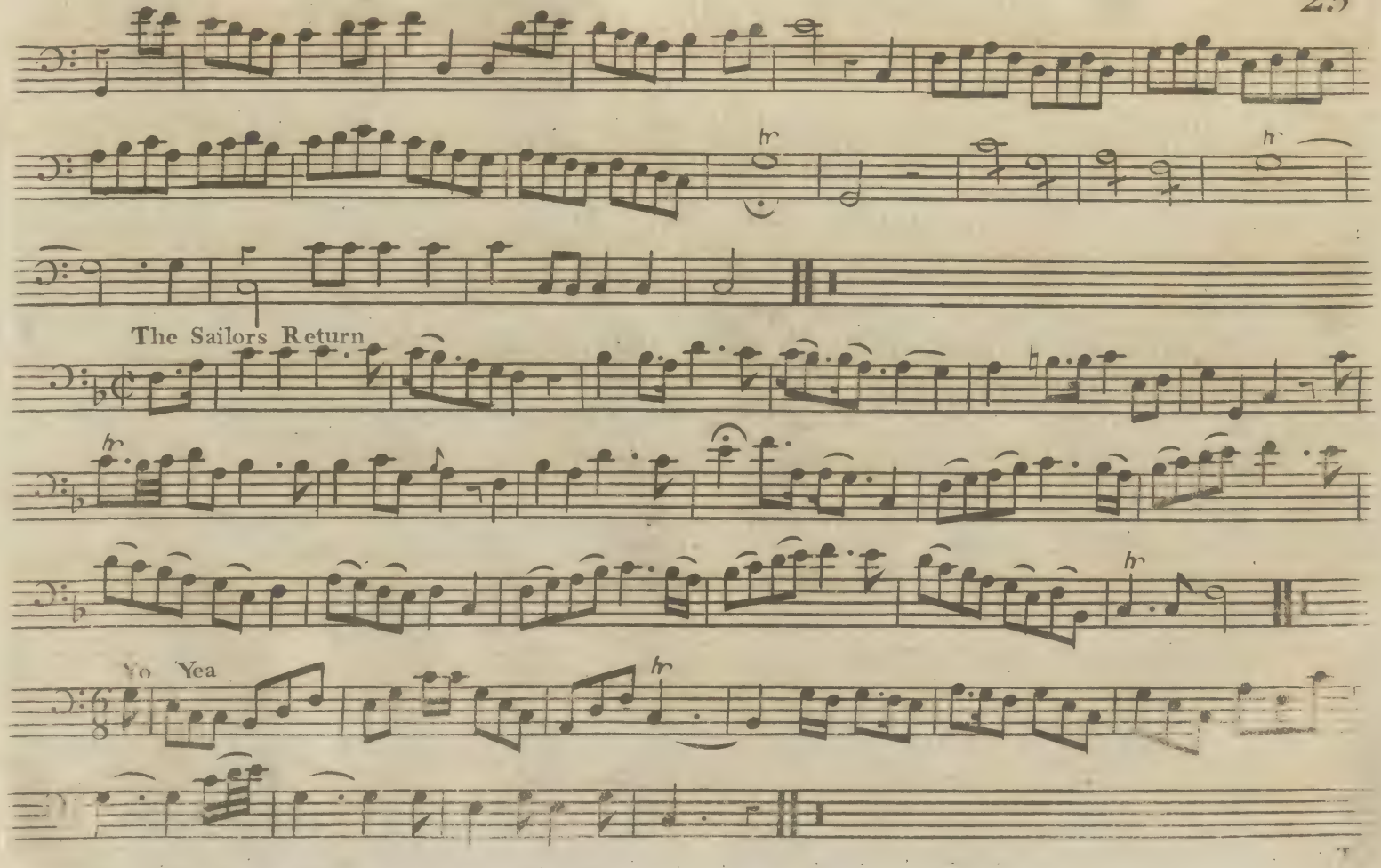
The Midwatch



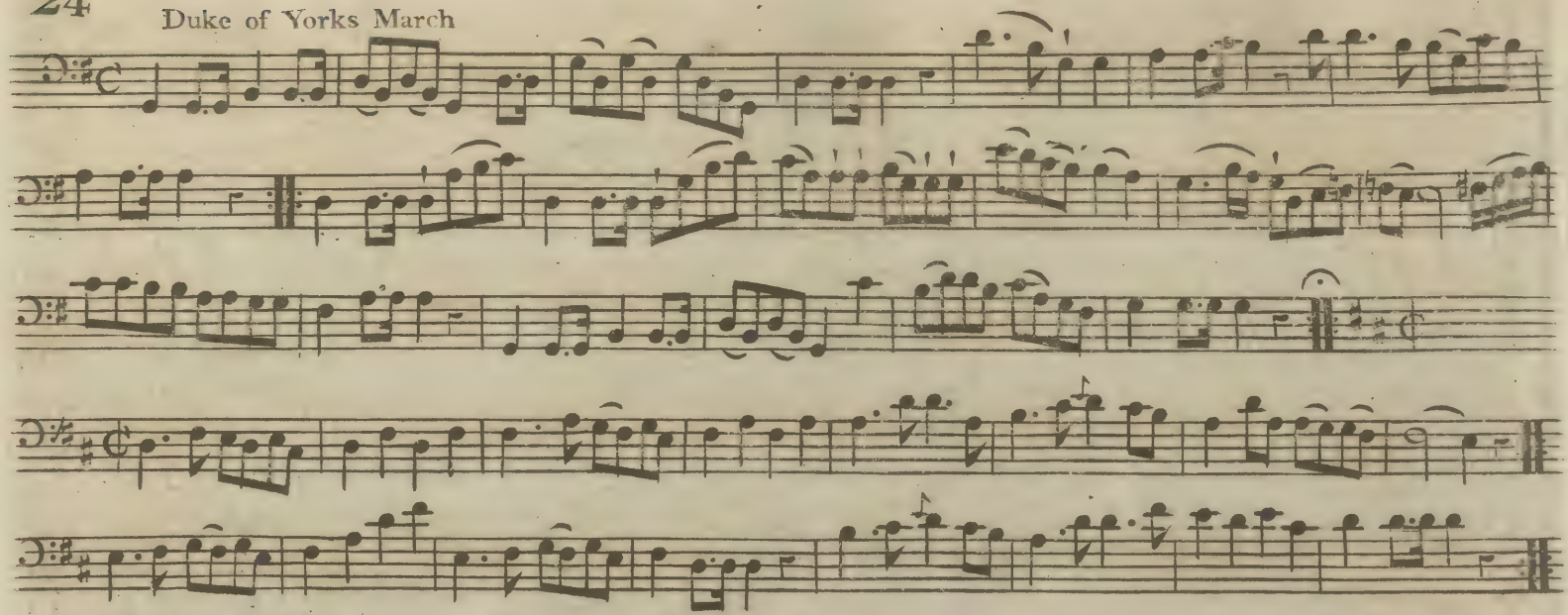
Conqueſt is not to beſtow

In Juditts

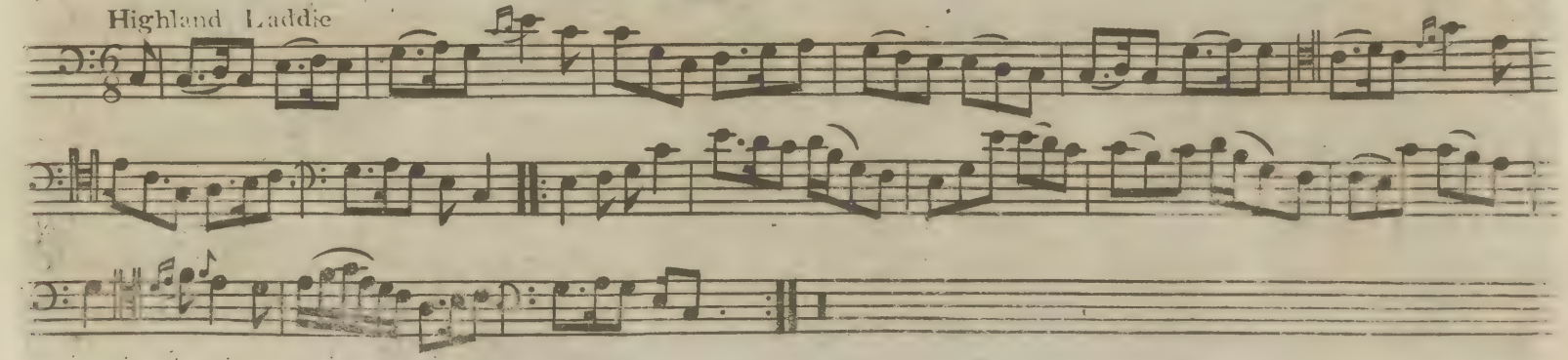



The Sailors Return
Yo Yea

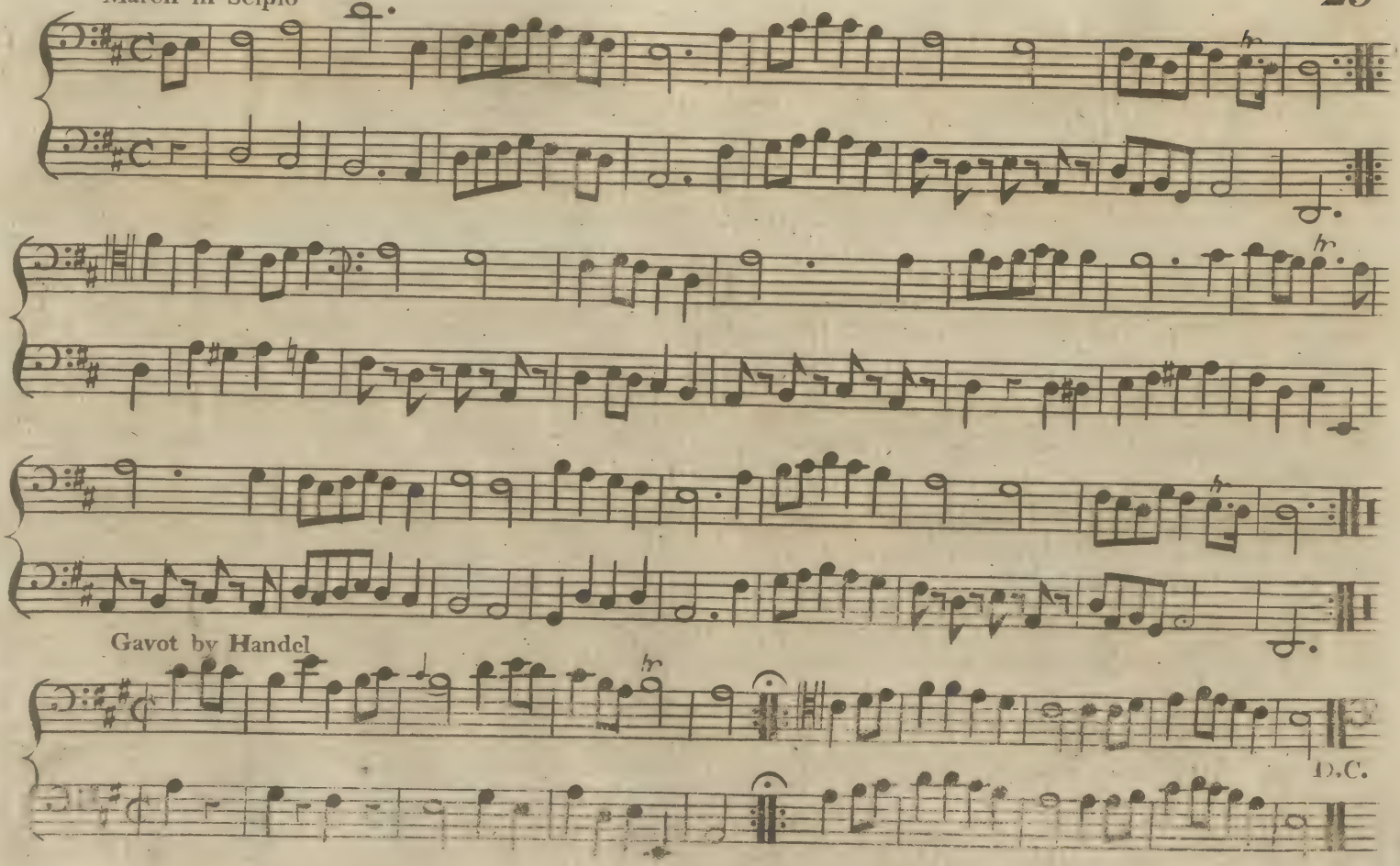
Duke of Yorks March



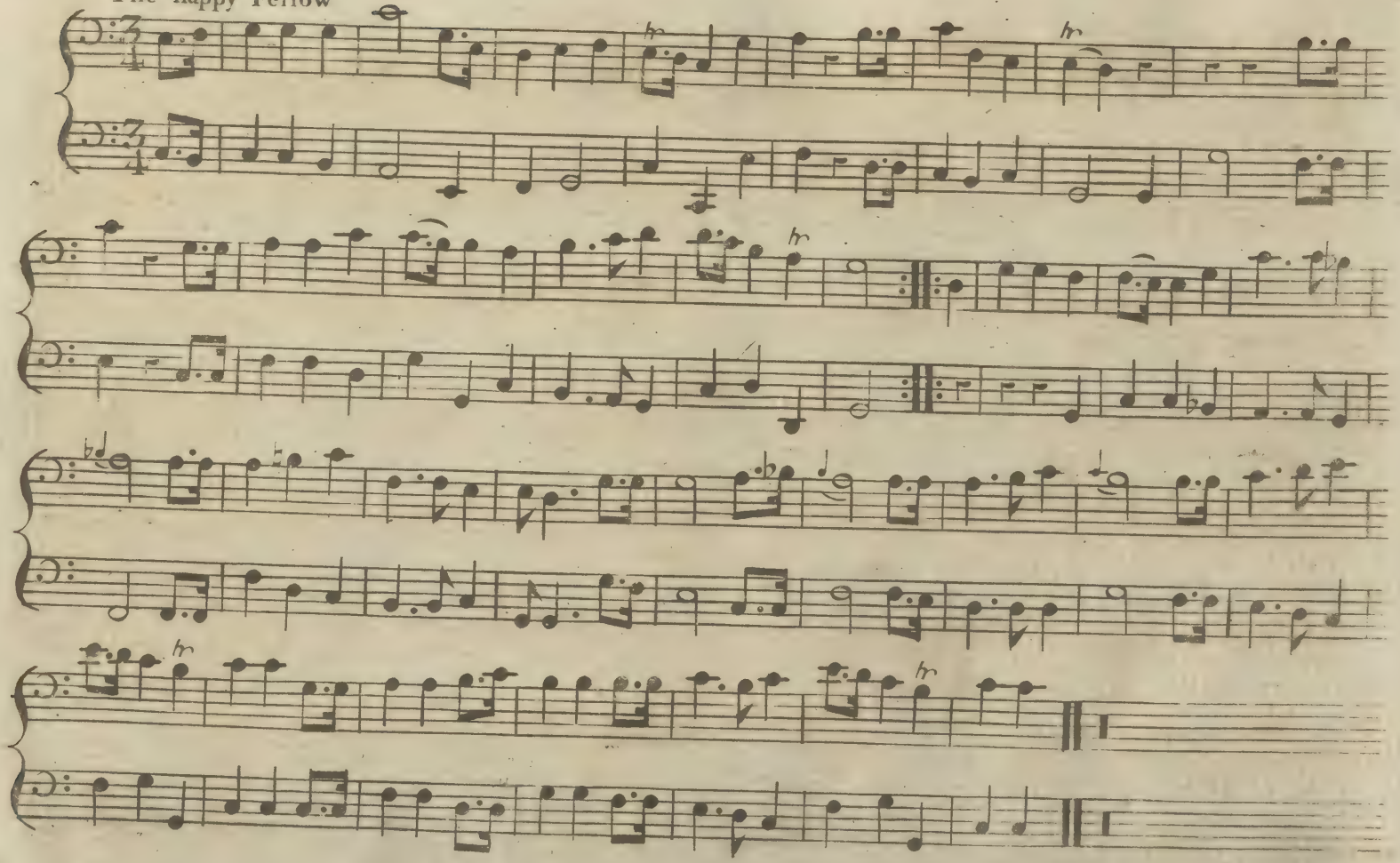
Highland Laddie

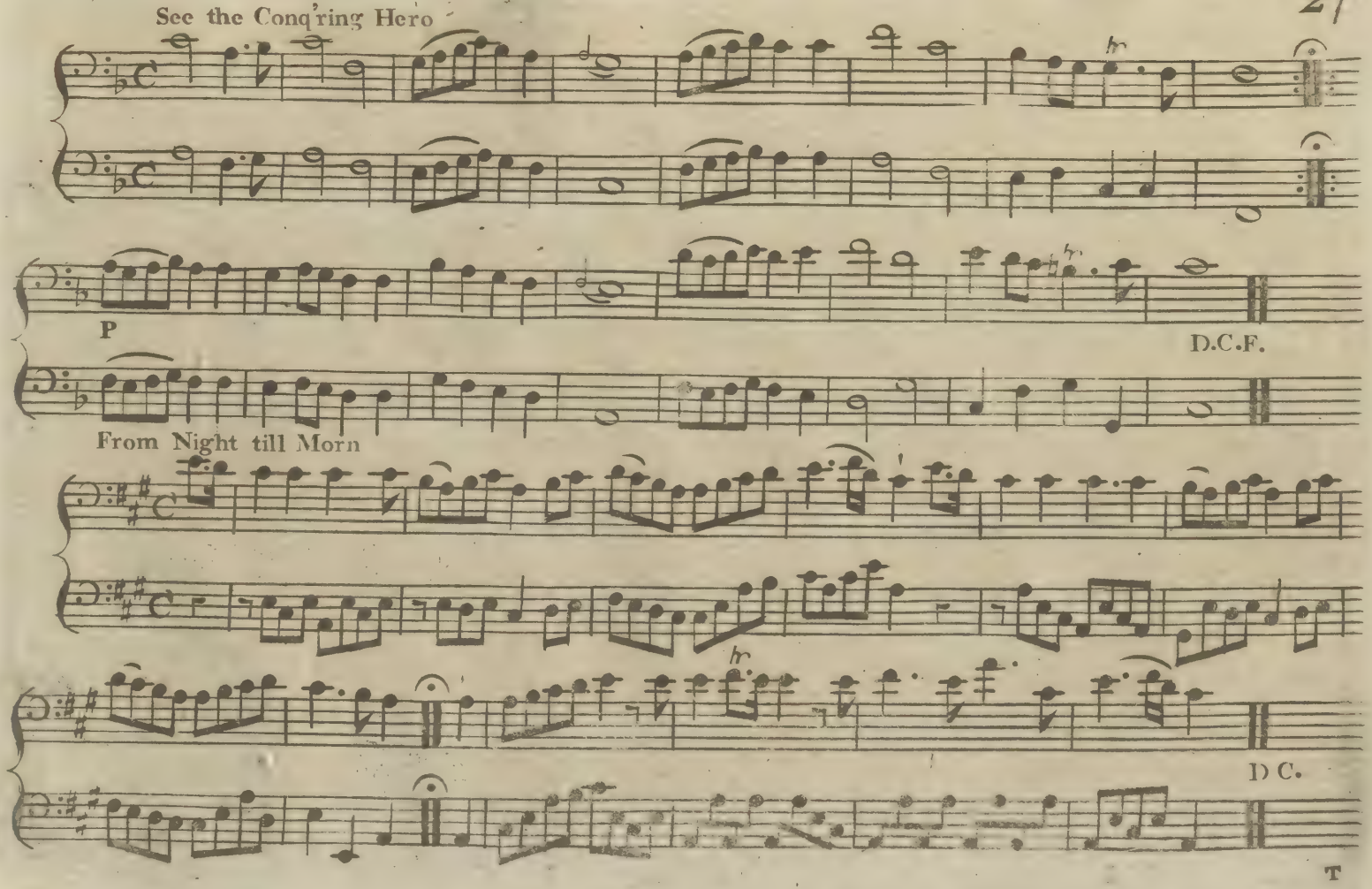


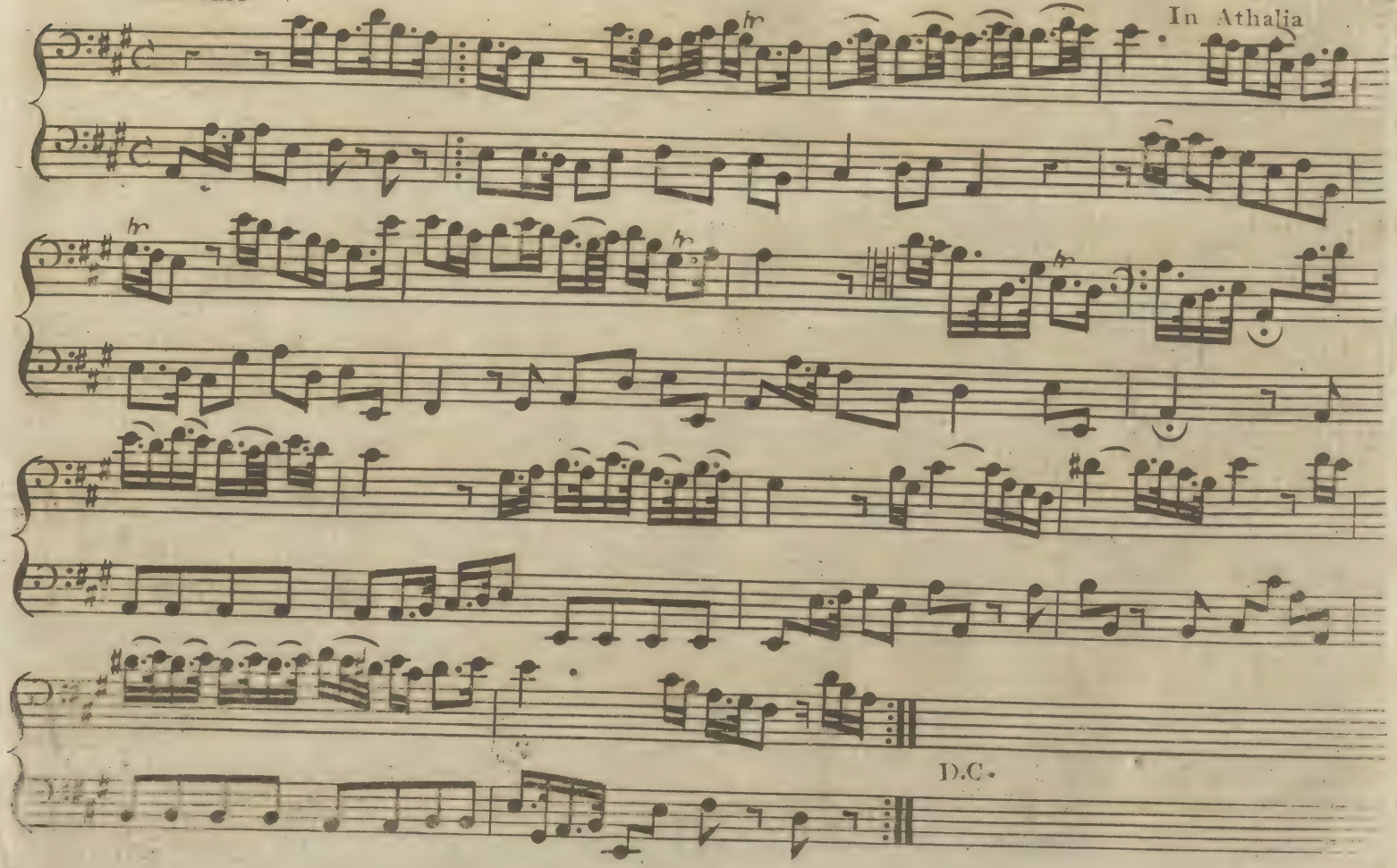
March in Scipio



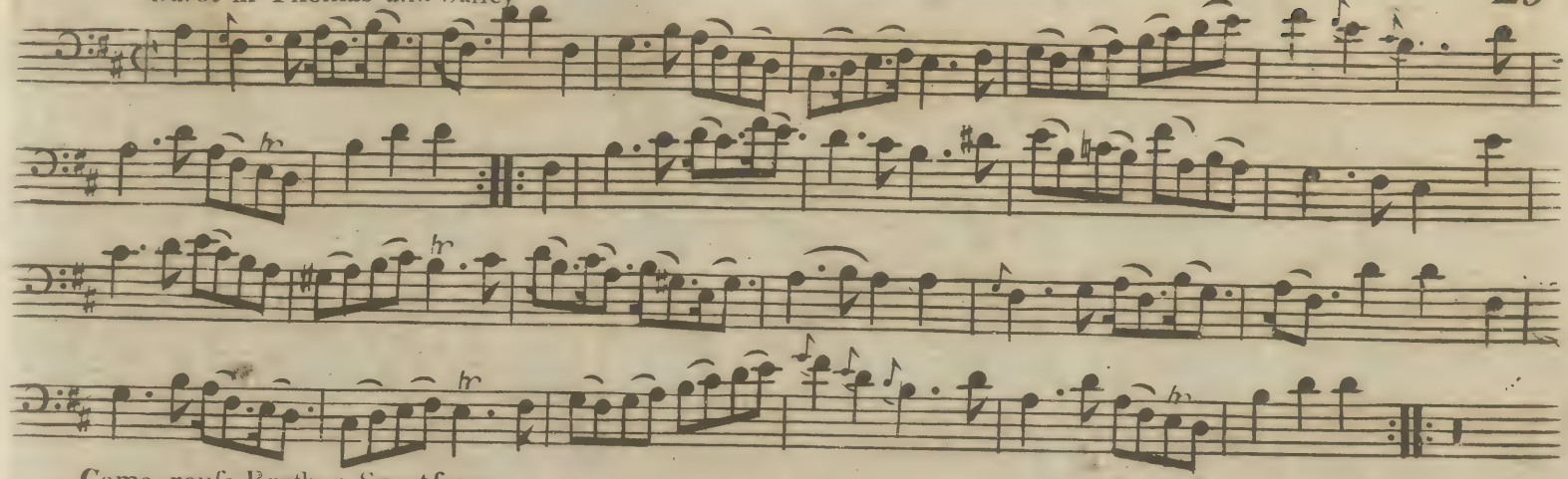
The happy Fellow



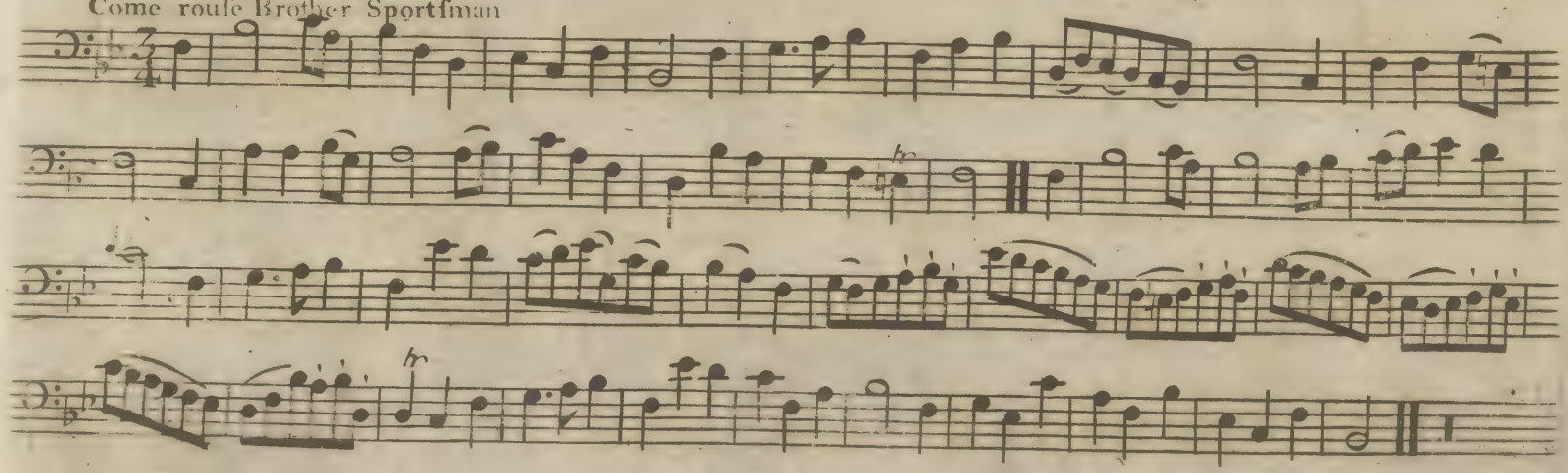

See the Conq'ring Hero
P
D.C.F.
From Night till Morn
D C.
T


In Athalia
D.C.

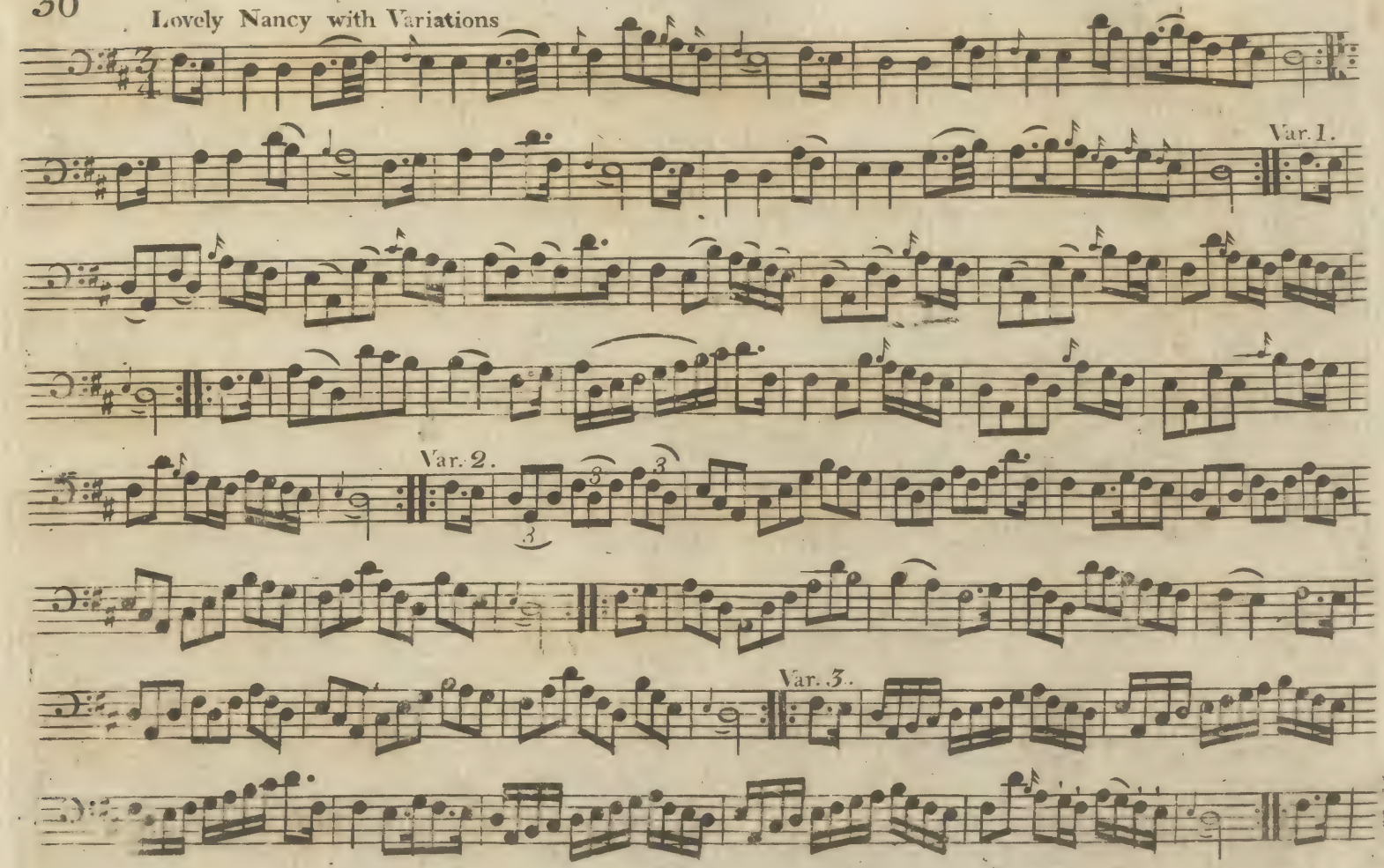
Gavot in Thomas and Salley

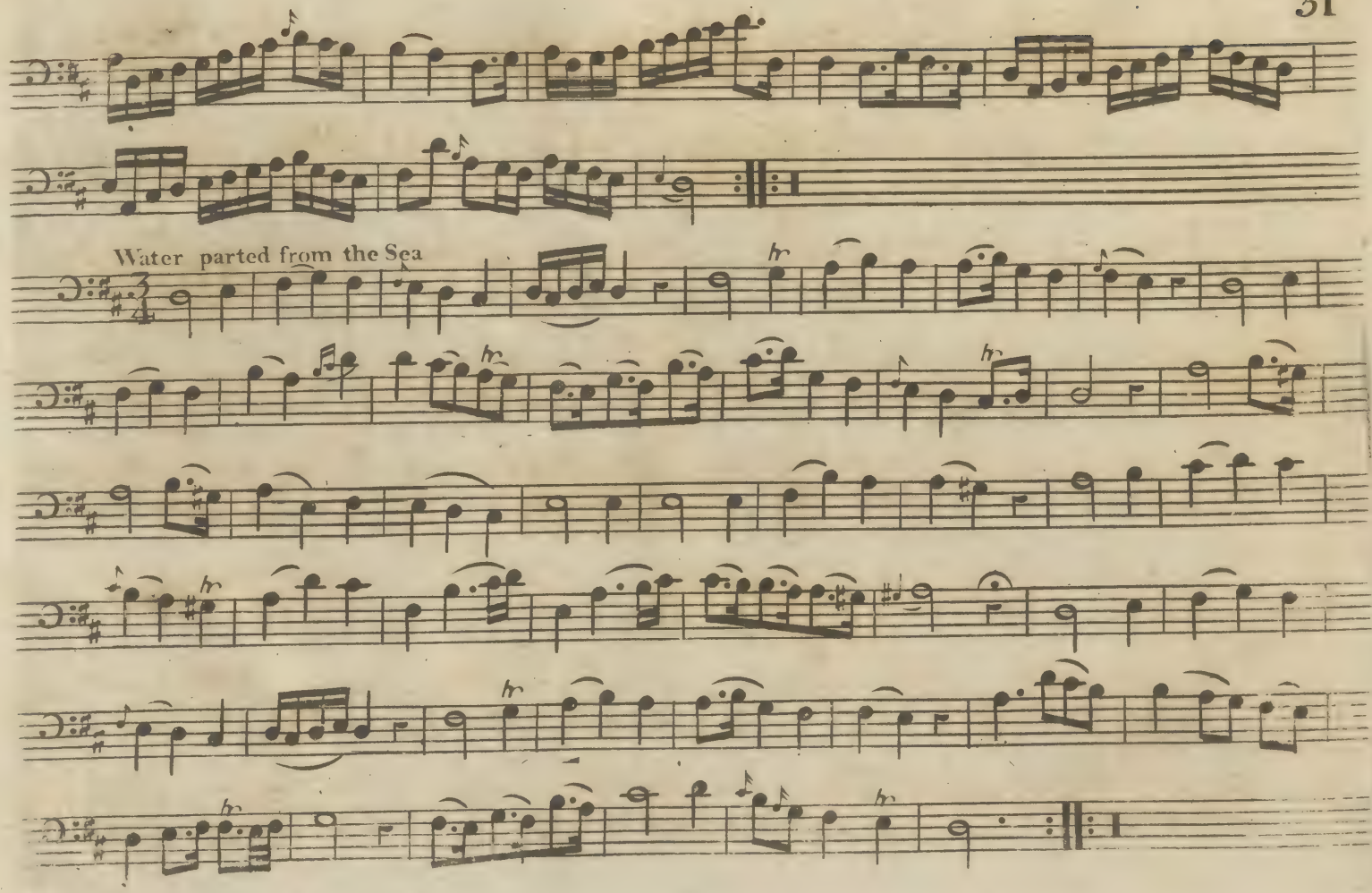


Come rouſe Brother Sportſman



Lovely Nancy with Variations




Water parted from the Sea

A DICTIONARY.

Explaining ſuch Greek, Latin, Italian and French Words as generally occur in Inſtrumental Muſic.

A

Adagio, very ſlow
Ad Libitum, at pleaſure
Affettuoſo, tenderly
Allegretto, pretty briſk
Allegro, or All? Briſk
Andante, exact & diſtinct
Alto Viola, Tenor Violin
Andantino, very exact
Aſsai, more; as Allegro Aſsai, more quick than All?

C

Creſcendo; encreaſe the ſound gradually
Cantabile, in a ſinging ſtile
Col Arco, with the Bow

D

D. C. or Da Capo, begin again & end with the 1ſt ſtrain
Da Camera, for a Chamber; that is, for ſmall Concerts
Dolce, ſoft, ſweet; &c.
Duetto; or Duo, in 2 parts
Diminuendo, diminiſh the ſound gradually

F

F. For. or Forte, loud
F. F. or Piu Forte, louder than Forte
Fortiſsimo, very loud
Fuga, or Fugue, different parts imitating each other in the ſame ſpecies of Intervals

G

Giga, a Jigg
Gratioſo, gracefully

L

Largo, or Lento, ſlow
Legato, to ſuſtain the Notes their full time
Languente, languiſhing
Larghetto, rather ſlow

M

Maeſtoſo, with firmneſs
Men, ſignifies leſs; as Men Allegro, not ſo quick as Allegro
Mezzo, half; as Mezzo Forte, half as loud as Forte
Moderato, Moderately
Minore, in a Flat Key

N

Non, not; as Non troppo Preſto, not too quick

P

P. Pia. or Piano, ſoft
Pianiſsimo, or P. P. very ſoft
Piu All? quicker than All?
Poco All? ſlower than All?
Preſto, quick
Preſtiſsimo, very quick
Pizzicato; without the bow
Primo, the firſt part

R

Rondeau, an air ending with the firſt Strain

S

Secondo, the ſecond part
Solo, alone; as Violin Solo, the Violin only
Spirito, with Spirit
Staccato, very diſtinct
Siciliano, ſlow and graceful
Symphony, for Inſtruments
Senza, without; as Senza Violini, without Violins

T

Tacet, be ſilent
Tutti, all together

U

Uniſoni, all the parts alike
Vivace, with life and ſpirit
Volti ſubito, turn quick